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A  
R E V I S A L  
O F  
Shakespear's Text,

W H E R E I N

The ALTERATIONS introduced into it by  
the more modern Editors and Critics,  
are particularly considered.

---

Ερωτηθεῖς [ὁ Σόλων] πῶς ἤκιστα ἀδικῶιεν οἱ ἄνθρωποι; Ἐ-  
ομοίως, Ἐφη, ἄχθοιντο τοῖς ἀδικεμένοις οἱ μὴ ἀδικέμενοι.

DIOG. LAERT. *in* SOLONE.

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L O N D O N :  
Printed for W. JOHNSTON, in Ludgate-Street,  
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TO THE  
HONOURABLE THE LORD KAIMES,  
THE TRUEST JUDGE AND MOST INTELLIGENT  
ADMIRER OF SHAKESPEAR:

THIS IMPERFECT ATTEMPT TOWARDS  
RESCUING HIS REMAINS FROM THE LICENTIOUS  
INNOVATIONS OF INJUDICIOUS CRITICISM,  
IS, IN GRATEFUL ACKNOWLEDGEMENT OF HIS  
OWN OBLIGATIONS TO HIS LORDSHIP'S  
ELEGANT AND INSTRUCTIVE WRITINGS,  
WITH THE MOST RESPECTFUL DEFERENCE  
SUBMISSIVELY DEDICATED BY HIS LORDSHIP'S  
UNKNOWN HUMBLE SERVANT,

THE AUTHOR.





# THE P R E F A C E.

**T**HAT the reader may not be disappointed, by expecting an entertainment from the following sheets which he is not likely to find, it may be not improper to premise this advertisement, that the whole scope, and only design of the author of them is, to contribute his endeavours towards a more correct and genuine edition of Shakespear's text than hath been yet published. It is a misfortune which will ever be lamented by all persons, who have the least pretence to taste or sentiment, that the publication of the works of this amazing genius, second to none in any age or language, hath fallen to the lot of the most illiterate and incapable editors; who seem to have given themselves no farther trouble or concern in the execution of their undertaking, than merely that of handing to the press such copies as the playhouse could most readily furnish them with, however defective or erroneous. And what adds to this misfortune is, that it is now become in great measure irreparable, since even these playhouse copies are now lost, and the most exact researches have not hitherto pro-

duced a discovery of more than fifteen plays printed while the author was yet living ; and even these most probably not under his inspection. At least, though they sometimes differ considerably from the posthumous editions, they appear upon the whole to have little advantage over them in point of correctness ; and though it must be confessed that they frequently furnish a very valuable assistance towards the retrieving the original text, yet in other respects they seem to have been thrust into the world with full as great negligence and inadvertency.

But the first Editors are not the only persons of whom Shakespear and the publick have reason, and that perhaps the greatest reason, to complain. They have been succeeded by a race of criticks, who have treated him still more injuriously. Under the specious pretence of re-establishing his genuine text, they have given it us mangled and corrupted, just as their own particular turn of imagination prompted, or the size and pitch of their own genius suggested to them ; and by discarding the traditionary reading, and interpolating their own fanciful conjectures in its place, they have, to the utmost of their power, endeavoured to continue the corruption down to distant posterity.

The gentlemen who have distinguished themselves in this display of their critical abilities are Mr. Theobald, Sir Thomas Hanmer, and Mr. Warburton. To Mr. Theobald the publick is  
under

under real and considerable obligations. By a careful collation of such original editions as have escaped the efforts of time and accidents, he has been enabled to restore many passages upon indisputable authority, in which laudable undertaking Mr. Pope too hath a just, though not an equal, share of merit; and though the critical talents of the former in the way of conjecture seem to have been but feeble, yet they have been sometimes not unsuccessful. Sir Thomas Hanmer's performance is known to the author only from Mr. Warburton's representation of it, which though it is certainly by no means a favourable one, yet it furnished him with facts sufficient, in his judgment, to support the conclusion he had formed from them, that it was quite unnecessary for him to give himself the trouble of a particular and scrupulous examination of it. Mr. Warburton's pretensions are pompous and solemn, calculated to raise the highest expectations in the reader, which were never surely before so miserably defeated by the execution. The author, in the course of his reading, hath found occasion to have recourse to critical writers in more than one language, but he hath never yet had the fortune to meet with one so peculiarly unhappy. The licentiousness of his criticism overleaps all bounds or restraint, while the slightest glitter of a heated imagination is sufficient to mislead him into the most improbable conjectures, which are at the same time constantly enforced by the authoritative, and fre-



quently almost oracular, manner in which they are delivered. The author confesses that he could not avoid feeling some indignation rising up in his mind at a stile of criticism to which he had been so little accustomed, but at the same time could not help perceiving the strong and imposing influence such powers of imagination would inevitably have on the minds of the generality of readers. He imagined therefore, he should render a service neither unuseful nor unacceptable to the republick of letters, if he attempted to dissolve the charm by entering into a particular examination of this gentleman's criticisms. He accordingly undertook and compleated it in the space of a few months about six years ago, intending it as a kind of supplement to the Canons of Criticism, which are constantly and regularly referred to throughout the course of this work. At the same time, apprehending it might be of more general and extensive use, if he availed himself of all other assistances within his power towards the re-establishing the genuine text of his author, he carefully collated Mr. Pope's and Mr. Theobald's editions, to which he added Mr. Upton's Critical Remarks, Mr. Theobald's Shakespear restored, Mr. Johnson's Remarks on Macbeth, and a pamphlet or two besides. He was not so fortunate as to be furnished with either of the folio editions, much less with any of the ancient quarto's: a misfortune he acquiesced under with the less reluctance, as he saw reason to persuade himself, that all the dif-

different readings of those editions, which deserved his attention, were to be found in the more modern ones of Mr. Pope, or Mr. Theobald. Though the explication of the true meaning of the ancient readings hath enabled him for the most part to vindicate the text from the hasty innovations of the later criticks, yet he hath found himself sometimes under the necessity of having recourse to conjecture. He hath therefore ventured to lay before the reader, such as the general tenor of the discourse, common sense, and some acquaintance with Shakespear's language dictated to him; which he desires however may be accompanied with a caution to all future editors who may think them worth their notice, that they may be considered merely as conjectures, and as such may find their place at the bottom of the page, and not be admitted into the text, to the exclusion of the ancient and authorized reading, unless they happen to be supported by such convincing and undeniable evidence of their truth, as leaves no room for the least doubt or hesitation. He hath thought nothing, how little soever important it might appear, beneath his animadversion, that might be of the least advantage towards the correctness of a future edition; and, in this view, he hath condescended even to correct the errors of the press left unnoticed in Mr. Warburton's edition, which he considers as the text to which his remarks are adapted, and both joined together as the plan of a much more exact one than any we have at present.

The

The work thus compleated lay by, the author absolutely undetermined as to the publication, till last spring, and might probably have continued in the same obscurity for years to come, if a general report and expectation had not about that time prevailed, that Mr. Johnson, in consequence of engagements he had entered into with the publick, would give a new edition of our poet about the beginning of the winter. Notwithstanding the very high opinion the author had ever, and very deservedly, entertained of the understanding, genius, and very extensive knowledge, of this distinguished writer, he thought he saw sufficient reason to collect, from the specimen already given on Macbeth, that their critical sentiments on the text of Shakespear would very frequently, and very widely, differ. He apprehended therefore, that the present publication would not be unseasonable, that the publick might receive about the same time whatever information was ready to be laid before it relative to this subject. This gave occasion to the present appearance of this work, which hath received no other improvements since it was first written, than some few alterations which on the review seemed necessary, the references to the additions inserted in the last edition of the Canons of Criticism, and some notice taken of Mr. Roderick's remarks therein first published.

Having thus accounted for the design, the original, and the progress, of this work, the  
author



author should now in course take his leave of the courteous reader, but that it happens to occur to him, that it may possibly be thought that he hath treated Mr. Warburton with too great sharpness and asperity, and with less regard and deference than his merits and rank in the learned world may seem to require. He is therefore desirous of justifying himself on this head, and thinks it proper in the first place to declare, That he is an absolute stranger to that gentleman's person, never conversed with him, never saw him, never had the least communication with him of any kind, never hath received or solicited any favour from him, nor, on the other hand, hath been ever personally disobliged by him, so that it is impossible his proceeding can have been influenced either by disappointment or resentment. The truth is, that he hath always understood it to be an established law in the republick of letters, wisely calculated to restrain the excesses of insult, petulance, and ill nature, too apt to shoot up in the splenetick recesses of solitary literature, that every writer should be treated on the same foot of civility, on which, when unprovoked by prior ill usage, he hath been accustomed to treat others. If this law will indeed admit of some exceptions, they are wholly in favour of the person executing it, not of him on whom it is executed, who hath certainly no just reason to complain. Whereas the former will, or should, always consider, not only what is strictly justifiable towards the person offending,

but what is decent, and fit, and becoming his own character. But within these restrictions, the common interest of the republick requires, that this law should be carried into due execution, and it is the concern of every member of which it is composed to contribute his assistance towards it, as opportunity may offer, and whenever he is not restrained by considerations of superior moment. On this bottom, together with that expressed in the motto of his title page, the author is contented to rest his justification in the opinion of the publick. For as to the learned person himself who is more immediately concerned, the author hath not the least conception that he can possibly be offended at a conduct, which is a faint copy only of his own, towards almost every one (and they are not a few, and some of them of high rank and distinguished eminence for piety as well as learning) with whom he hath happened to be engaged in controversy. He certainly hath at all times been careful to treat others in the same manner that he thought it just and reasonable he should be treated himself. So that, notwithstanding that great partiality so natural to mankind in their own favour, the author can safely trust the decision of this whole matter to the learned person's own conscience.

There is one incident more which hath laid the author under some little embarrassment, and on which it may be expected he should give some satisfaction. This is an event which hath  
happened

happened between the writing and the publication of these papers. When they were written, the author apprehended he was remarking on Mr. Warburton, and in this character he saw no reason to reproach himself with impropriety as to those freedoms he had taken with him. But he is since become a Right Reverend Father of our Church. What should the author have done in this case? Should he have struck out the name of Mr. Warburton, and inserted the Right Reverend the Bishop in its place? He hath for the experiment's sake attempted it. But there is so striking an inconsistency between that sacred and venerable character, and the levity so inseparably connected with the common subject of these criticisms, something so awkward, so ludicrous, so ridiculous, and even so burlesque, in the perpetually recurring contrast, that this change appeared to him utterly insupportable, and no less offensive than impracticable. He was convinced then that the name of Mr. Warburton was of necessity to be still continued, and this being once admitted, the epoch of the publication must in course be considered as removed backward to the time of the writing, and consequently, upon this supposition, the freedoms then taken are still justifiable. They do not relate to the Bishop, but to the critick, and can throw no just reflection on the former character more than any other forgotten folly of his youth. This



too would have been forgotten, if it had not left consequences behind it which still continue, and which the interest of the publick required should be obviated. For the Bishop the author sincerely professes all that veneration which is due to his sacred and exalted station; but with the same sincerity he makes no scruple to declare, that the critick on Shakespear is in his opinion the most unfortunate of all criticks; and he sees no necessity to apologize for this declaration. This is the total amount of what is said to his disadvantage in the following notes. For the author hath ever had the utmost abhorrence and detestation of every insinuation, or even hint, that hath the most remote tendency to injure any person's reputation, either in his religious or moral character.

## POSTSCRIPT.

**A**S the preface was drawn up in a hurry, on a sudden call from the printer, a circumstance was forgot to be mentioned, which it is absolutely necessary the reader should be informed of. As the author had, throughout the whole progress of his notes, always considered Mr. Warburton's text and notes, joined with his own, as making up together the plan of some future edition, and as there are a very considerable number of alterations, either made in the text, or proposed in the notes, of Mr. Warburton's edition, which are passed by in those of the author unnoticed and without animadversion; he desires therefore to be understood, that a great part of them are such as he entirely approves, and thinks ought to be admitted to a place in the text, as being supported, either by undoubted authority, or clear intrinsic evidence; that there are others of them which appear to him to be probable and ingenious conjectures, and as such deserve a place at the bottom of the page; and that the rest are such as, though he is not convinced of their truth or propriety, no decisive objection however occurring to him at the time, he would chuse to refer to the farther consideration of the future editor.

THE

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# E R R A T A.

Page	line		
11.	29.	<i>for</i> over again,	<i>read</i> over against.
22.	16.	refreshing,	refreshed.
77.	17.	properties,	arts.
82.	penult.	no Englishman,	no other Englishman.
98.	22.	of Mr. Ainsworth,	that of Mr. Ainsworth.
ibid.	36.	alternative,	alternate.
114.	21.	if put,	is put.
116.	8.	ruin,	ruins.
117.	8.	genuine,	genuine one.
124.	7.	not utterly,	not only utterly.
127.	11.	exactness,	exactnesses.
138.	39.	Palcephatus,	Palaephatus.
243.	13.	I know sense,	I know no sense.
414.	14.	mp cap,	my cap.
430.	5.	for mere,	from mere.
462.	11.	atrait,	a trait.
519.	5.	beggartly,	braggartly.

A  
 R E V I S A L  
 O F  
 SHAKESPEAR'S TEXT,  
 AS PUBLISHED BY  
 MR. WARBURTON.  
 VOLUME I. THE TEMPEST.

P. 3. *BLOW, till thou burst thy wind, if room  
 enough.*

Mr. Sympfon, in his notes on Fletcher, vol. v. p. 505. objects to the present text, as not being sense, and thinks it ought to be altered thus,

*Blow till thou burst thee, Wind.*

By which reading, the wind being addressed as a person, the sentence, in his opinion, acquires a dignity, which it had not before. But surely that gentleman's thoughts were otherwise employed when he wrote this. In both readings the wind is equally addressed as a person. The only difference is, in one it is addressed by name, in the other, the object of the address is so evidently determined by the action, expressed by the word *blow*, that it is not possible to mistake it. In the vulgar reading, the defiance extends

to the bursting of the lungs, the organ of breath, or the wind, a word frequently used in the same sense, as particularly in the words, wind-broken, long-winded, wind instruments of musick, and many others, by which means the personality is more plainly distinguished from the action or effect: In Mr. Symphon's, the defiance is expressed in more general terms; but whether with any advantage in point either of clearness or elegance, is submitted to the reader. It is certain, that both are equally justified by common language.

P. 4. *Make the rope of his destiny our cable, for our own doth little advantage.*

The author of a pamphlet printed in 1749, and intitled, ‘An attempt to rescue that aunciente English poet and playwrighte, Maister William Shakespeare, from the many errors faulselfy charged on him by certain new-fangled wittes, by a gentleman formerly of Grays-Inn,’ which we shall have frequent occasion to quote in our notes on this play, thinks the mention of the cable improperly introduced, as being of no use but when the ship is at anchor, whereas it is here plainly represented as being under sail. But I apprehend this gentleman is mistaken. When a ship is embayed, and driven by a violent storm on a lee-shore, the only means of safety are, in the first place, by the help of the sails, to endeavour to double the point, and get clear of the bay; and, if that be found impracticable, then to drop one or more anchors. These are, in such a case, the only dependance, and, if they fail, and the ship drives, a wreck is inevitable. It doth not indeed appear from the play, that this last method was attempted, the ship having been suddenly driven on the rocks, while the sailors were busily employed about the former; but as it might reasonably be imagined



imagined that recourse would be had to it in the last extremity, there is certainly no impropriety in the allusion to it here, though it was never actually carried into execution.

P. 5. *Bring her to try with main course.*

Read, with *the* main course.

Ibid. *Set her two courses off to sea again.*

The above quoted gentleman of Grays-Inn, p. 19: rightly corrects the pointing thus,

*Set her two courses; off to sea again;*

and rightly explains what is meant by the ship's *courses*, to wit, the lowest and largest sails.

P. 7. *The very virtue of compassion in thee.*

The very virtue means no more than the virtue itself. Mr. Warburton's refinement, in distinguishing two different kinds of compassion, one of which is a virtue, and the other merely sympathy, is utterly destitute of all foundation, either in nature, or in the intention of the poet, into whose thoughts it certainly never entered. All compassion is sympathy, though, in virtue of that arbitrary usage which determines the precise signification of words in a language, all sympathy is not compassion. Neither of them can, in strict propriety, be termed a virtue, since they are, in truth, no other than mere natural emotions of the human heart. But when we consider them as principles implanted in our constitution by the great Author of it, calculated with admirable art to promote the most extensive and most effectual benevolence, and to excite us to the practice of those virtues which could not be safely trusted to the single influence of reason, they assume, by an allowed figure, and not undeserv-

edly, the title of virtuous emotions or affections; whence the transition is easy to bestow the appellation of virtue even on the emotions themselves. When reason hath added the sanction of its approbation, by pronouncing them to be right and fit, and we act in conformity, such actions are, in the strictest form of expression, virtuous, and the habit of them virtue. When we proceed one step further, and recognize such conformity as a law prescribed to us by the Supreme Being, it then becomes a duty, and a part of religion. But nothing can be more frivolous than the reason assigned by Mr. Warburton, why Miranda could not, in the present case, feel the emotion of compassion, namely, that she had never ventured to sea, and therefore could have no sense or apprehension of the misfortune attending a shipwreck. Yet she had just before declared, that the sea had swallowed the good ship and the freighting souls within her, and that, poor souls! they perished. Is this gentleman so ignorant of human nature, as to imagine, that we can have no pity for misfortunes of any kind, even happening before our eyes, which we have not actually felt ourselves, or to the danger of which, at least, we have not been before exposed?

*Ibid. I have, with such provision in mine art,  
So safely order'd, that there's no soul lost,  
No, not so much perdition as an hair,  
Betid to any creature in the vessel.*

The second of these lines, in all the editions preceding that of Mr. Rowe, stood thus,

*So safely order'd, that there is no soul—*

Mr. Rowe, offended at the irregularity of the construction, altered it to the present reading in which he is followed by Mr. Pope and Mr. Warburton, but, in my opinion, without necessity. The con-

struction is of that kind which the grammarians call the *ἀνακόλυτον*, and instances of it occur not rarely in the works of the best writers. In the present case, the construction is broken off, and left imperfect at the end of the second line, and it takes a new form in what follows; so that to compleat it, the participle, *lost*, must be supplied from the word *perdition*, in the third line. The import is exactly the same as if the poet had written, I have so safely ordered, that there is no soul.—Why do I say soul? No, there is not so much perdition as an hair betid to any creature in the vessel. The ancient reading corresponds with the impetuosity of the poet's genius, the present with the timid regularity of the critical corrector. Mr. Theobald substitutes his own conjecture;

*So safely order'd that there is no foyle;*

interpreting the word *foyle* to signify damage, loss, detriment, in order to accommodate it to the context. But in truth, this is a sense that it will by no means bear. Its true meaning is that of defeat or disappointment, a meaning utterly inconsistent with the scope of the poet, since it is certain, the king and his attendants were foyled and disappointed in the purpose of their voyage, their intended return to Naples.

P. 10. ————— *Like one,  
Who having, unto truth, by telling oft,  
Made such a sinner of his memory,  
To credit his own lie, he did believe  
He was, indeed, the duke.*

The second line, in all the old editions, stood thus,

*Who having, into truth, by telling of it,*

the construction of which is so extremely perplexed, and indeed the expression itself so plainly repugnant

to the idiom of the English language, as to give just ground for suspicion, that it hath been corrupted by the editors. Mr. Warburton's correction, which I have given above, is undoubtedly more plausible, though by no means unexceptionable, and therefore ought not to have been admitted into the text. A critick, where the case is not extremely clear, should have the modesty to consider, that, though he hath done his best, it is very possible another may do still better; and therefore should hand down the text untouched, as a subject for others to exercise their abilities upon. To make a man's memory a sinner unto truth, is, it must be owned, strange English. The construction too is miserably defective, the nominative *one*, with its adjective or participle, and their connecting pronoun relative, *who having made*, being left destitute of any corresponding verb, to which they may be referred. Sir Thomas Hanmer's correction,

*Who, loving an untruth, and telling't oft,  
Makes——*

restores indeed the construction, but wants that appearance of probability necessary to recommend it to our acceptance as genuine. I should incline to believe, not only that the passage is corrupted, but that a line too hath been dropped, which it would be too great presumption to pretend to supply from mere conjecture, and without the assistance of other copies.

P. II. *Hearks my brother's suit.*

Read agreeably to the old editions,

*Hearkens my brother's suit.*

An anapæst for an iambick is a common licence in our tragick metre, and of which our ancient poets more especially have very frequently availed themselves.



selves. The fact is too notorious to need being particularly exemplified.

P. 12. *When I have mock'd the sea with drops full salt;  
Under my burthen groan'd.*

I can by no means approve of Mr. Warburton's emendation, substituting the word, *mock'd*, in the place of the ancient reading, *deck'd*. To *deck* is commonly interpreted to adorn, and even in this sense, the expression of decking the sea with tears may appear tolerable, since however inconsiderable and trifling the present may be, a person or thing is very properly said to be decked or adorned with it, especially when it is considered as a tribute or offering. But the word may also signify to *cover*, *tegere*, in which sense the Anglo-Saxons used it. See Lye's Etymologicon. Thus the earth is said to be *decked* with flowers, that is, either adorned, or covered, with them, when they are scattered here and there on its surface. I cannot therefore discern any impropriety in the expression. On the other hand, how the giving or adding any thing, the effect of which is not felt or perceived, can properly be called *mocking*, when, at the same time, the expectations or wants of the person or thing to whom it is given or added, are neither deceived nor disappointed, is not so easy to apprehend. If any alteration is necessary in this place, I think it should be in favour of the construction, which, in the present reading, is certainly lame, but may easily be re-established by a very small change, thus,

*When I, who deck'd the sea with drops full salt,  
Under my burthen groan'd.*

P. 13. *Now I arise.*

Mr. Warburton's interpretation, 'Now I come to the principal part of my story,' is not only with-

out the least foundation in the English idiom, but falls very little short of being ridiculous. I am persuaded not a single instance can be produced, where the word, *arise*, is used in the signification here attributed to it. Mr. Warburton indeed pretends, that it is used 'to usher in a matter of importance. ' So Richard III. when he comes to the murder of ' his nephews, says to Tyrrel,

*' Rise, and lend an ear.'*

But in this place too, the word may be understood in its natural and obvious meaning. The usurper having taken Tyrrel aside to a private conference, after having previously sounded him by degrees, at last, when he comes to the point, says,

*Hark, come hither, Tyrrel;  
Go, by this token.*

Here we must suppose Tyrrel making his obeysance, and bowing, or, perhaps, even falling on one knee, in order to receive the token; when Richard, for the more secret communication of his orders, in a whisper, bids him

*Rise, and lend an ear.*

So, in the place under consideration, Prospero having sat down with Miranda at the time he laid aside his magic garment, and being now come almost to the end of his narrative, arises to give his orders to Ariel, and soon leaves Miranda in a deep sleep, into which, by his art, he had thrown her.

P. 16. Prof. — *What is the time o' the day?*

Ans. *Past the mid season, at least two glasses.*

Mr. Upton had anticipated this emendation in his *Critical Observations on Shakespear*, p. 259, 260, published a year before Mr. Warburton's edition,  
and

and which it is evident this editor must have seen from the mention he makes of them in his preface, p. 13. where he treats them with great, though very undeserved, contempt.

P. 19. *Caliban.*

When Lord Falkland, Lord C. J. Vaughan, and Mr. Selden, concurred in observing, that Shakespear had not only found out a new character in his Caliban, but had also devised and adapted a new manner of language for that character, I suppose they must be understood to mean, that the poet had given him a language adapted to the brutality of his manners, and the coarseness of his sentiments; and accordingly we commonly find him expressing himself in terms which betray his diabolical origin, and the baseness of his slavish nature. Among people who speak the same tongue, the language is extremely different, and in particular persons, in great measure, determined by the natural disposition, the degree of understanding, the education, the conversation they have been accustomed to, and other circumstances of a similar nature. I do not well understand Mr. Warburton's explanation, that Shakespear gave his language a certain grotesque air of the savage and antique, which, he adds, it certainly has. The epithet, antique, must refer to the terms and expressions; and he fancies he hath discovered one antique word in this page, to wit, *wicked dew*, which perhaps may be so, though he doth not seem to have hit upon its true meaning in the place where it stands, when he says it is used for *unwholsome*. This latter epithet immediately follows, applied to the fen from whence the dew was brushed, and the immediate repetition of the same idea is certainly not very elegant. I should rather think, the poet, in giving  
this

this qualification to the dew, intended to express the wickedness of the purposes for which it was gathered, that is, the pernicious and destructive use the witch designed to make of it. But be this as it may; it would perhaps be difficult to find another instance of antique expression in the whole part assigned to Caliban, whose language, in point of antiquity, seems to be just of the same date with that of his master Prospero, of whom, indeed, he learned it. As to the epithet, savage, if that too be understood of the terms and expressions, independently of the sentiments, as we may presume is intended from its being coupled with that other we have just considered, I must own myself at a loss to comprehend what idea it is designed to convey, since I know of no savage terms or expressions in the part of Caliban, nor indeed where they are to be found in the whole English language.

P. 21. ————*when thou couldst not, savage,  
Shew thine own meaning, but wouldst gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known.*

The ancient and authentick reading was,  
———*when thou didst not, savage,  
Know thy own meaning.*

The present reading is a mere conjecture of Mr. Warburton's, and, in order to introduce and recommend it, he has endeavoured to cast a mist before the reader's eyes, which at first view, indeed, hath something of a philosophical appearance, but, when examined to the bottom, the learned dust is soon dissipated, and we presently discover, that it was not raised from any ground which nature will acknowledge, but owes its origin solely to the critick's own cloudy imagination. Though brute creatures sometimes express their wants, their passions,



or, if you please, their purposes, by certain sounds, yet who doth not know, that in general they utter the sounds peculiar to their kind, without any particular design, or certain purpose whatsoever. They are no more than the natural customary expression of their actual feeling. At least this is the common received opinion, which is sufficient to justify the poet in adopting it. So in the case under consideration, when Prospero first met with Caliban, this latter would gabble out certain uncouth noises, like the jabbering of an ape, destitute of any determinate meaning; and though he had indeed purposes, yet he had never adapted any of those noises to a particular expression of them, nor, perhaps, could signify them twice successively by the same precise sound. So that though he had purposes, and knew the purposes he had, yet it may very properly and truly be said, that he did not know his own meaning, that is, the meaning of that gabble he was perpetually uttering, without any certain design or determinate signification.

P. 22. *Weeping against the king my father's wreck.*

The old editions, as is evident from Mr. Pope's testimony, give us,

*Weeping again;*

that is, after having wept it at my separation from him. There was therefore no necessity for altering the text, which is the only justifiable pretext for doing it. *Against*, for *over again*, or *opposite to*, is not the natural or usual idiom of the English language, though I do not deny it may be sometimes met with in that signification. The common import of this preposition is, in opposition to, or, in expectation of, or preparation for, any thing.

P. 26.

P. 26. *If you be made or no?*

If this is not the original reading of the first folio edition, as I am inclined to believe it is, but an alteration of Mr Pope's, I think however it is sufficiently warranted by the former part of this speech.

Ibid. *The king my father wreck'd.*

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*Yes, faith, and all his lords; the duke of Milan,  
And his brave son, being twain.*

Though Anthonio's son doth not appear in this play, nor has any further notice taken of him, yet it is manifest from the very construction that he is here intended. The imagination of the gentleman of Grays-Inn, that Ferdinand meant himself as being son of the king of Naples, is utterly without foundation. He had just before mentioned himself as having seen the wreck, and therefore could not count himself again with any propriety among those who, he believed, had perished in it. The stiling himself the king's brave son, carries with it an air of boasting, utterly inconsistent with the modesty of his character. Lastly, The opposition in the speech of Prospero, immediately following, of his own 'more braver daughter,' cannot be so properly referred to the rightful Prince of Naples, as to the son of his own usurping brother.

P. 28. *Make not too rash a tryal of him; for  
He's gentle, and not fearful.*

Miranda assigns two reasons, to induce her father not to make too rash a tryal of Ferdinand, that is, not to attempt a combat, which, she apprehends, will be attended with great hazard and danger. The first is, That he is *gentle*, which every one sees is so far from being pertinent, that its natural tendency is rather to encourage such an attempt. The  
second,

second, That he is not *fearful*, is indeed, in the common and ordinary acceptation of the word, a persuasive one; but to pass over the faintness and coldness of the expression, *he is not fearful*, to denote that he is a man of spirit and resolution, the propriety of language would, in this case, have inclined the poet to have said, though he is gentle, he is not fearful, or at least, he is gentle, but not fearful, that the opposition between those characters might have appeared. I cannot, therefore, help thinking that Shakespear wrote,

*Make not too harsh a tryal of him; for  
He's gentle, and not fearful.*

That is, do not treat him with too much severity, for he is gentle, and by no means one from whom you can justly entertain any apprehensions. That the word, *fearful*, is frequently used in this sense, is too well known to need particular proof. See however, our subsequent note on the Merchant of Venice, p. 113. The pertinence also of this allegation, appears from those apprehensions which Prospero had just before expressed, and which his daughter now endeavours to remove.

—————*Thou dost here usurp  
The name thou ow'st not, and hast put thy self  
Upon this island, as a spy, to win it  
From me, the lord on't.*

P. 30. —————*Our hint of woe  
Is common.*

The old reading, 'our *hint* of woe,' that is, the subject of complaint, which our calamity hints or suggests to us, was certainly right, and ought not to have been altered. Mr. Warburton, however, asserts, that 'hint of woe, can signify only prognostic

‘nostic of woe.’ What sense then will he make of the following passage in Othello, Act I. Scene 8th?

*And with it all my travel’s history :  
Wherein of antres vast, and deserts idle,  
Rough quarries, rocks, and hills whose heads  
touch heav’n,  
It was my hint to speak.*

That is, my subject led me to speak. I find, indeed, Mr. Warburton hath altered the word here too, adopting a mistake of the printer of the old quarto, which will be considered in its proper place. His own conjecture, ‘stint of woe,’ properly signifies restriction or limitation of woe, which is not the idea required in this place. I am tempted to fancy, this gentleman, when he made this emendation, might probably be thinking on his tythes, which, when they are compounded at a certain limited sum agreed on, commonly go, in the western part of this island at least, by the name of *stint*.

Ibid. Alon. *Pr’ythee, peace.*

All that follows from these words, to the speech of Alonzo which begins,

*You cram these words into my ears,*

is rejected by Mr. Pope, with Mr. Warburton’s, at least, tacit approbation, as unworthy of Shakespear, and probably the interpolation of the players. I wish I could not say, that there are too many instances to be found in our poet’s works, which indisputably prove, that his great genius did not disdain, and that pretty frequently, to gratify the wretched taste of a vulgar audience by ribaldry, even below this which is objected to. ’Tis too evident to be controverted, that he could condescend to catch the laugh of the crowd, at the expence of his reputation with better judges, whose indulgence,



no doubt, he hoped would make great allowances for it. For as to his reputation with posterity, that seems scarce to have entered into his thoughts, as is manifest from his extreme negligence in the publication of his works, and the miserable condition in which they are handed down to us. In the present case, however, it is certain, that the whole of what is proposed to be rejected, cannot be expunged, not only because it contains circumstances relative to Claribel's marriage, which in several following passages are supposed to be already known to the audience, but because in the above mentioned speech of Alonzo, they are expressly referred to, and supposed to have been just talked of. For instance,

—————*would I had never*  
*Married my daughter there! for, coming thence,*  
*My son is lost.*

where the words, there, and, thence, as Mr. Theobald rightly observes, have no sense, but upon the supposition that the marriage at Tunis had been just mentioned.

*Ibid. The 'viser will not give o'er so.*

This 'viser, for adviser, is a correction of Mr. Warburton's. The original reading was, visitor; which, whoever shall happen to recollect the visits of consolation usual among friends or acquaintance upon any great calamity befalling any one of them, and the trite formal common-place topicks enlarged upon on such occasions, will scarce think needs an alteration.

P. 33. *Where she, at least, is banish'd from your eye,*  
*Who bath cause to wet the grief on't.*

The eye is here treated as a distinct person, by being joined to the masculine relative, who. The  
 meaning

meaning is, who hath sufficient cause to accompany the grief which appears in it with its tears, as it never more will be blessed with the sight of Claribel.

Ibid. ——— *Milan and Naples have  
More widows in them of this business' making,  
Than we bring men to comfort them.*

We must understand, what the poet did not think it necessary to express, if we should be so lucky as to find some passage out of this island.

P. 37. *For he's a spirit of persuasion, only  
Professes to persuade.*

That is, who has no other scope but persuasion, without being himself convinced of the probability of the very thing he endeavours to persuade you into the belief of.

P. 38. *Ambition cannot pierce a wink beyond,  
But doubt discovery there.*

Mr. Warburton's interpretation of this passage is ingenious; but I apprehend the propriety of construction points out to us another reading, which makes a great alteration in the sense;

*But doubts discovery there.*

The meaning of which, I understand to be this: Ambition, which cannot carry its utmost view beyond the prospect this 'no hope' opens to it, doubts even the discovery which it actually makes, or may make if it pleases. In saying which, I suppose, Anthonio alludes to the difficulty he found in making Sebastian comprehend, or at least to own he comprehended, the scope he had been so long aiming at.

Ibid.

Ibid. ————— *she that from Naples*  
*Can have no note, unless the sun were post,*  
*(The man i' th' moon's too slow) till new-born*  
*chins*  
*Be rough and razorable.*

By 'no note' I understand, no notice of any kind, by messenger, or otherwise. Mr. Pope's interpretation, adopted by Mr. Warburton, 'no advices by letter,' seems to suppose a regular correspondence by post between Naples and Tunis; though the very objection to Claribel's receiving timely advice of her father's supposed death is founded wholly in the contrary supposition, that there was no established or easy communication between those two cities.

Ibid. ————— *she from whom*  
*We were sea-swallow'd; tho' some, cast again.—*

The edition of 1632 has,

*We all were sea-swallow'd.*

Which seems to be right, on account of the opposition between the words, *all*, and *some*, which last immediately follows. The present reading is probably owing to the later editors not recollecting, that our tragick metre admits an anapæst in any part of the verse.

Ibid. ————— *tho' some, cast again,*  
*May by that destiny perform an act,*  
*Whereof, what's past is prologue; what to come,*  
*Is your's and my discharge.*

The edition of 1632 gives us the second line thus,

*And by that destiny to perform an act,*

which, if it be confirmed by the edition of 1623, I should believe to be the genuine reading, as it marks so strongly the rooted and determined villany of Antonio; who seems to consider their miracu-

lous escape from shipwreck in no other light than as a preparation of destiny itself, to facilitate the perpetration of that murder his thoughts were so full of. In the same edition of 1632, the following lines are read thus,

*Whereof, what's past in prologue, what to come,  
In your's and my discharge.*

In the first of which variations, I think, a regard to the construction sufficiently justifies the liberty taken by the later editors, notwithstanding the frivolous objection of the Grays-Inn gentleman, that *what is past* cannot, consistently with common sense, be joined to the verb of the present tense, *is*: the words, *what is past*, stand here for a substantive, and enjoy all the privileges of that part of speech, and, among the rest, that of being joined to verbs denoting any distinction of time, present and future as well as past. I would fain be informed, whether it is not good English to say, What is past is irrevocable, and will terminate in your ruin. As to the second variation, if it be warranted by the edition of 1623, I should prefer it to the present text, since the preceding verb substantive may, by the rules of construction, be understood here too, and this expression of Anthonio leaves the execution of the attempt he was proposing in suspense, till he had heard Sebastian's thoughts of it; whereas, in the modern reading, it is mentioned as a point already determined upon.

P. 39. *Ten consciences, that stand'twixt me and Milan,  
Condy'd be they, and melt, e'er they molest!*

Mr. Warburton's interpretation of this passage is, 'Did ten consciences, sometimes prove very stubborn, and sometimes again as supple, yet they should ne'er molest.' If any man can find any glimmering of sense in this, which I profess myself utterly unable



able to do, he is very welcome to it. In the mean time, I must beg leave to acquiesce in Mr. Upton's correction, in his *Critical Observations on Shakspeare*, p. 202.

*Discandy'd be they, and melt, e'er they molest!*

which he hath well explained, and supported by a similar expression in another play of our poet. Thus the second foot will be an anapæst.

P. 40. *This ancient Morsel, this Sir Prudence.*

All the former editions give us,

*This ancient morsel, this Sir Prudence.*

For the correction admitted into the text we are indebted to Mr. Warburton, who, in order to enforce it, asks, 'How does this (the word *morsel*) characterize the person spoken of?' But who told him the poet intended to characterize that person by this expression, which he so fully does in the very next words, 'this Sir Prudence,' and not rather to intimate the contemptuous light in which Anthonio looked upon him, as one fallen into dotage, and fit for nothing now but to be a morsel for the worms? Mr. Warburton assures us, an *ancient moral* is almost proverbial, and that this way of speaking is familiar with our author; yet he hath not thought fit to support this assertion by any one instance, either from him or any other writer, except a single passage from the *Romeo and Juliet* of our poet, in which this expression is not to be found.

*Ibid. My master through his art foresees the danger,  
That you his friend, are in; and sends me forth  
(For else his project dies) to keep them living.*

If we believe Mr. Warburton, by the word, *them*, Alonzo and Anthonio are intended, 'for it was on

‘ their lives that Prospero’s project depended.’ But surely this gentleman did not recollect, that Ariel was not sent to keep Anthonio living, since he was at that time in no more danger of death than Prospero himself, how much soever the project of the latter might depend on the life of the former. In my opinion, we ought to correct the second line thus,

*That his yon friends are in ;*

which removes every difficulty. This conjecture will be greatly confirmed, if we consider, that this passage is not designed to be whispered into the ear of Gonzalo asleep, who appears, by what follows, not to have heard a syllable of it, but is spoken *a parte* by Ariel, merely for the instruction of the audience. The absurdity of Mr. Warburton’s interpretation did not escape the notice of the gentleman of Grays-Inn.

P. 43. *There would this monster make a man ; any strange beast there makes a man.*

See Canons of Criticism, 6th edition, p. 115.

P. 45. *His backward voice is to spatter foul speeches, and to detract.*

I am not certain whether it was Mr. Warburton or Mr. Theobald who first altered the reading of the preceding editions, which was, *utter*, into *spatter*. The former is charged with it by the gentleman of Grays-Inn ; the latter in his last edition at least adopted it ; neither of them gives the least hint of such an innovation. Accordingly the success of the critick is such as might be expected from his presumption ; for I am much deceived if to ‘ spatter foul speeches,’ is either English or sense ; and I have the pleasure to find the Grays-Inn gentleman of the same opinion.

P. 45.

P. 45. *How cam'st thou to be the siege of this moon-calf? can he vent Trinculo's?*

The words, *siege*, and *vent*, are allusions to certain effects of medicine, as the gentleman of Grays-Inn has very properly observed. As to the meaning of the word *moon-calf*, see the same gentleman, and the Canons of Criticism, p. 78.

P. 47. *Young shamois from the rock.*

The former editions give us,

*Young scame's from the rocks.*

Mr. Warburton authoritatively tells us, 'we should read *shamois*, i. e. young kids,' without assigning any reason. It is plain however he did not understand his own emendation; for the shamois is a particular species of quadruped, very different from the goat, though referred to the same common genus. They are frequent in the Alps of Savoy and Switzerland, and remarkable for their swiftness, and therefore (as the gentleman of Grays-Inn very rightly observes) not likely to be intended by Caliban, whom we may conclude, from the whole representation of his character, not to have been remarkable for that quality. The same gentleman informs us, limpets are in some parts of England called *scams*, and therefore is for retaining the old reading. The word, *scams*, hath not come to my knowledge, but I know that limpets are found every where in such quantities, on the rocks near the sea, as to render any assistance in gathering them unnecessary: and I must add too, that I never heard of the distinction between old and young limpets (the largest being always preferred) any more than between old and young oysters or cockles. I am inclined therefore to accept Mr. Theobald's emendation, *sea mells*, *sea-malls*, or *sea-*  
C 3 *mells*,

*mews*, a well known name of a particular kind of sea fowl, which usually build and breed in the rocks near the sea side.

P. 48. ————— *I forget;*  
*But these sweet thoughts do ev'n refresh my*  
*labour,*  
*Most busie-lefs, when I do it.*

The reading of the elder editions was,

*Most busie least, when I do it.*

The construction of which words being somewhat difficult, hath puzzled all the later editors, and driven them to the usual refuge of an emendation. Mr. Pope substitutes,

*Least busy when I do it.*

The sense of which, I suppose, is, That the labour of the lover is so refreshing by the sweet thoughts of his mistress, that he feels himself less burthened when employed in it, than if he had no employment at all for his time. But this sense, however pertinent it may at first sight appear, labours under this misfortune, that it hath absolutely no connection with, or dependance on, what goes immediately before. Ferdinand checks himself for neglecting his labour to think of his mistress in these words, 'I forget,' and immediately an excuse occurs to remove this objection, and with which he satisfies himself; but this excuse, according to Mr. Pope's reading, doth not remove the objection, by shewing, as it ought to do, that he is not in effect neglecting his labour; it terminates only in a regard to himself and his own ease, by alledging, that when he thinks of his mistress his labour is less troublesome to him. Mr. Theobald conjectures,

*Most busy less, when I do it.*



the sense of which amounts to just the same as that of Mr. Pope's correction, and is liable to the same difficulty. The alteration from the vulgar reading is indeed somewhat less, but this is, perhaps, more than compensated by the baldness of the expression, *most busy-less*. Mr. Warburton gives us Mr. Theobald's conjecture as if it were the authentick text, without condescending to take the least notice, either of Mr. Theobald, or of the ancient reading. The gentleman of Grays-Inn, after proposing a construction so violent as to be utterly incompatible with the very nature of language, imagines he hath obviated every difficulty by reading,

*Most busiest when I do it.*

Which words, he tells us, will bear a double interpretation; either, That these sweet thoughts, being most busy when he is at work, refresh his labour; or, That they refresh his busiest labour when he does it. The latter of these supposes an inversion which the idiom of our language will scarce admit, labour most busiest, for most busiest labour; and besides makes a mere batch of the subsequent words, *when I do it*, the sense being as compleat without as with them. The former gives us a sentiment which hath no foundation in nature, That the lover's thoughts are more busily employed about his mistress while he is at work, than they would be if he had no other employment for them. It were to be wished that criticks, when any difficulty arises, would not immediately, and with such precipitation, have recourse to the last remedy, an alteration of the common reading, than which nothing is more easy, but would first vouchsafe to bestow a little of their consideration on it, and try if it be not possible to make sense of it. In the present case, I am persuaded the common reading is

genuine, and wants no other assistance than that of a comma after the word *busy*. The sense of the whole passage I take to be this; “ I forget myself, “ and while the thoughts of my mistress employ “ my whole attention, the business enjoined me “ suffers by the delay ; but upon recollection, this is “ really not the case ; for I find such refreshment from “ those sweet thoughts, that I am most busy when “ I am employed in them, and my labour is more “ advanced by the alacrity with which they inspire “ me, than retarded by the delay which they occasion. I am in truth more effectually completing “ the task set me by these intervals of interruption, “ than if I were incessantly at work about it, as I “ am thereby enabled to exert myself with double “ vigour whenever I resume it.” If any one is offended with the inverted order of the words, ‘ least ‘ when I do it,’ for, ‘ when least I do it,’ he is at liberty to alter that order accordingly, if he pleases. For my own part, I am inclined to believe, Shakspere left us the text in the order it now stands. We have an instance of an inversion full as harsh as this, but a few pages before ; to wit, p. 13.

*Here in this island we arriv'd, and here  
Have I, thy schoolmaster, made thee more profit—  
for, made thee profit more.*

P. 54. *Why, what did I? I did nothing; I'll go further off.*

The old editions give us, ‘ I'll go *no* further off.’ Mr. Theobald and Mr. Warburton have thought proper to expunge the negative particle, without the least intimation of their having taken this liberty, and without reason too, as I apprehend. As Stephano's command to Trinculo, to stand further off, is twice repeated in the compass of a few lines, we may probably suppose, with the Grays-Inn  
gentle-

gentleman, who is also my authority for the ancient reading, that some hint by sign, motion, or gesture, had just before been given him to the same purpose.

P. 55. *If thou be'st a man, shew thyself in the likeness.*

Mr. Pope's edition hath, *thy likeness*. I suppose the other reading in Mr. Theobald's edition may be owing to an error of the press, which hath been blindly copied by Mr. Warburton's printer.

P. 56. Trin. *Wilt come? I'll follow Stephano.*

The first words are addressed to Caliban, who, vexed at the folly of his new companions idly running after the musick, while they ought only to have attended to the main point, the dispatching Prospero, seems, for some little time, to have staid behind.

P. 57. *Their manners are more gentle, kind.*

The two last words should be joined with an hyphen, *gentle-kind*, agreeably to the general turn of Shakespear's phraseology.

P. 58. —————*which now we find,*  
*Each putter out on five for one will bring us*  
*Good warrant of.*

The following passage of Ben. Johnson, in his Every Man out of his Humour, Act II. Scene 3. p. 170. will sufficiently explain our poet's meaning.

" Punt. I do intend, this year of jubile coming  
 " on, to travel : and (because I will not altogether  
 " go upon expence) I am determined to put forth  
 " some five thousand pound, to be paid me five  
 " for one, upon the return of myself, my wife,  
 " and my dog, from the Turks court in Constantinople. If all or either of us miscarry in the  
 " journey,

“ journey, ’tis gone: If we be successful, why,  
 “ there will be five and twenty thousand pound to  
 “ entertain time withal.” See also, in the same  
 play, Act IV. Scene 3. p. 215, 216. also Mory-  
 tion’s Itinerary, Part I. p. 198, 199. This last  
 quotation, Dr. Thirlby had already suggested to  
 Mr. Theobald.

P. 60. *It did base my trespasss.*

That is, it served as the basis in a concert, to proclaim  
 my trespasss in the loudest and fullest tone.

P. 61. —————for I

*Have giv’n you here a thread of mine own life;  
 Or that for which I live.*

The ancient reading was, ‘a third of mine own life,’  
 but no foundation appearing, either in nature or  
 reason, for the poet’s preferring the precise propor-  
 tion of a third, before the half, or any other,  
 Mr. Theobald, from conjecture, gave the present  
 reading, which is adopted by Mr. Warburton, but  
 whether justly or not may, I think, be much  
 questioned. The expression of *the thread of life* draws  
 its sole origin from the well-known mythology of  
 the Parcæ or Destinies, who were believed to spin a  
 thread for every individual of the human race, on  
 the measure of which the duration of his life ab-  
 solutely depended; but it was never imagined that  
 more threads than one were spun for any man.  
 Whereas Mr. Theobald’s conjecture, *a thread*, ne-  
 cessarily supposes, that the threads of Prospero’s life  
 were more than one, and that he gave away one of  
 them in giving away his daughter. This objection  
 will indeed be obviated if we read,

*The thread of mine own life;*

and



and this reading will be greatly confirmed by what immediately follows by way of explanation,

*Or that for which I live.*

But I much doubt the necessity of any alteration at all, it being a liberty commonly taken by the poets, in a view either of exaggerating or depreciating, to put a certain number or proportion for an uncertain. Thus Horace, *Od. I. xiii. 15, 16.*

*Lædentem oscula, quæ Venus  
Quintâ parte sui nectaris imbuit.*

P. 61. *If thou dost break her virgin-knot, before  
All sanctimonious ceremonies may  
With full and holy rite be minister'd,  
No sweet aspersions shall the heav'ns let fall,  
To make this contract grow: but barren hate,  
Sour-ey'd disdain, and discord shall bestrew  
The union of your bed with weeds so loathly,  
That you shall hate it both.*

The gentleman of Grays-Inn in his introduction supposes this play to have been intended as a compliment on the marriage contracted, in 1606, between the young Earl of Essex and the Lady Frances Howard, which was not attempted to be consummated till four years after, at the Earl's return from his travels, which last circumstance, he thinks, is hinted at in the above lines; though, as far as my enquiries have reached, without the least foundation in history to countenance such an imagination. The case, indeed, was wholly different; for the marriage ceremonies had actually been celebrated between the young couple, and the consummation suspended on no other consideration than merely that of their tender age. But, what is amazing, the same gentleman, in his note on this passage, fixes the date of this play to the year 1614, when the sad train of mischiefs here threatned with  
such

such energy of expression, had already fallen to that nobleman's lot, and yet at the same time adheres to his former conjecture, that the following masque was intended as a compliment to the young Earl on his contract of marriage with the Lady Frances Howard, which he admits was celebrated eight years before. To reconcile such manifest contradictions is, I must confess, a task far beyond my abilities; and therefore, as the gentleman owns, this passage was the chief motive to his conjecture as to the date of the play, and the compliment intended by it, I cannot avoid concluding that it is absolutely groundless.

P. 63. *Now come, my Ariel; bring a corollary,  
Rather than want a spirit.*

Mr. Warburton's note on the word corollary is transcribed from Robert Stephens Latin Thesaurus, though he hath not thought proper to acknowledge the obligation. The meaning is, Bring more spirits than are sufficient, rather than want one.

Ibid. *Thy banks with pionied, and tulip'd brims.*

The word, *tulip'd*, is a conjecture of Mr. Theobald, adopted by Mr. Warburton, but without any notice taken, as usual, either of its author, or of the ancient reading, which is *twilled*; and, though evidently corrupt, suggests to us the true one, to wit, *lillied*. That lillies grow on the banks of rivers, we have Milton's authority in his Arcades, v. 97.

*By sandy Ladon's lillied banks.*

and the same authority for their being used in garlands, in his Masque, v. 862.

*In twisted braids of lillies knitting  
The loose train of thy amber-dropping hair.*

Tulips

Tulips are neither found on river banks, nor appear ever to have been used in garlands, which the very brittleness of their foot-stalks renders them utterly unfit for.

P. 63. *And thy broom groves.*

The reading of the elder editions is, *broom groves*, which for what reason it is altered I cannot conceive. Ceres was certainly not the goddess of the woods; and those very broom groves seem to be expressly hinted at, in the very words of Ceres which follow a little below,

*My bosky acres ;*

which very properly expresses a broom-brake, as it is called, at least in the western part of the island.

Ibid. *Thy pale-clipt vineyard.*

This reading we are indebted for to Mr. Warburton, who peremptorily asserts that thus Shakespear wrote, though the ancient editions give us, *pole-clipt*. His objection to it is, that *clipt* in this place signifies embraced, and vines are not embraced by the poles, but the poles by the vines. He might however have recollected that *clipt* signifies also pruned, and consequently that the compound word might here signify, that the vines by proper pruning were trained up to the poles which supported them. Perhaps it would be a difficult task for him to direct us to one of his *pale-clipt* vineyards. At least, I do not remember to have met with one of them either in France or Germany.

P. 65. *This is a most majestick vision, and  
Harmonious charming lays.*

The old reading was, 'harmonious charmingly,'  
which,

which, I think, Mr. Warburton hath rightly altered, only, as Mr. Edwards in his *Canons of Criticism*, p. 76. very properly observes, it should have been

*Harmonious charming lay ;*

as the preceding verb is in the singular number, and the benediction, though sung by two goddeses, is yet but one lay or hymn.

P. 68. *And, like the baseless fabrick of th' air-visions.*

Air-visions is a word coined by Mr. Warburton, no where else, I believe, to be met with in the sense in which he uses it ; at least he hath not been able to produce a single instance of its being used by our poet, or any other writer. The reading of the first folio edition is, *of this vision*, which Mr. Theobald hath very rightly substituted in the place of the erroneous reading of the later editions, *of their vision*. Mr. Warburton's objections to it are, first, That it introduces a wretched tautology, since it is followed a few lines after by an expression of the same import,

*And like this unsubstantial pageant faded ;*

and, according to this reading, ' all sublunary things, ' on account of their fleeting existence, are compared ' to the masque of spirit, which, at the beck of ' Prospero, vanished suddenly away.' But are they not all equally compared to the masque of spirits in the text, as corrected by Mr. Warburton? No, says this gentleman, ' the poet, with great perspicuity ' and physical exactness, compares the globe, and ' all inanimate things upon it, to air-visions ; and ' men and animals in the words—" yea, all which it " inherit,"—to the vision of spirits, which the speaker ' had just before presented to them ;' that is, I suppose,



pose, to Ferdinand and Miranda. As I can scarce believe my own eyes, I think it necessary to lay the whole passage before the reader, that he himself may be a judge from his own inspection of the perspicuity and exactness so much boasted of, and on which such stress is laid. Thus then Mr. Warburton's edition ;

*And, like the baseless fabrick of th' air-visions,  
The cloud-capt towers, the gorgeous palaces,  
The solemn temples, the great globe it self,  
Yea, all, which it inherit, shall dissolve ;  
And, like this unsubstantial pageant faded,  
Leave not a rack behind !*

Let me appeal now to every reader of a plain common understanding, whether the very same precise tautology objected to the authentick text, doth not equally subsist in that altered as we have above given it? Are not the globe, the inanimate things upon it, the animals, and the men, all equally compared in both, to 'the baseless fabrick,' and to the 'unsubstantial pageant?' Or is it possible to support the distinct distribution imagined by Mr. Warburton, but by a construction, which overturns and is repugnant to all rules of construction in all languages? In truth, the tautology complained of is merely visionary, the effect of a heated imagination, which by long puzzling upon a subject has quite lost the view of it. The same thing is indeed illustrated by both the comparisons, but then it is so under very different considerations. The line before us regards only the dissolution of those airy forms which had just before appeared, and; the other, their absolute disappearance without leaving the least trace behind; and the expression in the two passages is as much, and as elegantly, varied, as could be wished. But supposing this charge of tautology were just, I am yet to learn, that the

duy

duty of an editor, which is commonly understood to be confined to the faults of the printer or transcriber, ought to be extended to the correction of those of the author. The next objection is, that *baseless fabrick* is an expression 'not so well suited to 'spirits in a human form;' the drift and aim of which, I must confess, passeth my comprehension. Would he revive the long exploded belief of fairies, and of the apparition of departed ghosts? or is it his religion which is alarmed by this expression? If the latter, his zeal is certainly too timorous and apprehensive. Let the ground of existence in spirits be ever so real and substantial, yet he himself, I should imagine, would scarce venture to deny, that their visible appearance, at least, is a mere 'baseless fabrick,' or, as the poet more strongly expresses it in the other line above quoted, an 'unsubstantial pageant,' which, when the purpose is answered, vanishes into empty air. Thirdly, the rack mentioned just afterwards,

'—————leave not a rack behind!

'can refer only to air-visions; for rack is the vestige  
'of an embodied cloud, which hath been broken and  
'dissipated by the winds.' To speak plain English, the rack is the drift of clouds broken by the wind. But the poet, when he uses this expression, is not speaking of the air-visions, which do not appear to have even occurred to his thoughts, but of something else, to wit, of the towers, palaces, temples, the globe and its inhabitants, whose sudden future dissolution and entire disappearance, without leaving the least trace of their prior existence, he illustrates by comparing it to that of the vision just vanished, very poetically represented under the double image of a Fabrick and a Pageant. The last objection is, 'That Prospero uses this similitude of the air-visions  
'in the evening, when only, as he informs us, they  
'appear.'

'appear.' But it would be too great an affront to the reader's understanding, not to trust this entirely to his own discernment.

P. 69. *We wish your peace.*

Mr. Pope's edition has,

*We wish you peace.*

Very possibly the present reading may have been owing to a slip of Mr. Theobald's printer, faithfully copied into Mr. Warburton's edition.

P. 70. *The trumpery in my house, go bring it hither,  
For stale to catch these thieves.*

See Canons of Criticism, p. 81. and the Grays Inn gentleman, p. 78.

P. 74. —————and shall not myself,  
*One of their kind, that relish all as sharply,  
Passion as they, be kindlier mov'd than thou art?*

I cannot but entirely concur in Mr. Pope's correction,

*Passion'd as they.*

The alteration is but a single letter added, and the sense seems to require it. Mr. Theobald in his first edition replaced the ancient reading, *passion*, whence Mr. Warburton inconsiderately copied it; but in his last edition, upon second thoughts, Mr. Theobald rejected it, and reinstated Mr. Pope's conjecture, dissatisfied, I suppose, with his former reasoning, which it is unnecessary therefore to examine or relate. As to the Grays Inn gentleman's pretension, that *passion* is a substantive to be joined to the adjective *all*, so that the construction is, 'that relish all passion as sharply as they,' it is utterly inconsistent with the idiom and genius of our language.

Indeed his other scheme of interpreting and defending the old reading, by supposing the word, *all*, to be used adverbially, for full, or quite, and making *passion* the accusative case, governed by the verb, *relish*, is less exceptionable. But to ‘relish ‘passion,’ for simply feeling it, is a very forced expression; and the slight change made by Mr. Pope gives us so very natural and easy a one, that I cannot help concluding it is the true one.

P. 75. *Weak masters tho’ ye be.*

It is not easy to apprehend in what sense these aerial spirits are called ‘masters.’ I should suspect Shakespear wrote, *ministers*.

P. 76. ————*graves at my command*  
*Have open’d, and let forth their sleepers, wak’d*  
*By my so potent art.*

This reading is Mr. Warburton’s; that of the former editions was,

—————*graves at my command*  
*Have wak’d their sleepers, op’d, and let them forth*  
*By my so potent art.*

which expression, of ‘graves waking their sleepers,’ he insists upon it, is evidently ‘absurd, and consequently none of Shakespear’s,’ who, he assures us, certainly wrote what he hath been pleased to give us. He further pretends to authenticate this his emendation by a parallel passage in Ovid, in which Medea in like manner enumerates the mighty prodigies of her art, and which, he insists upon it, is here copied by our poet. But I can find nothing in this passage to his purpose besides the very last words,

*Manesque exire sepulcris,*

That

That at her command the ghosts left their sepulchres, which they are equally represented to do in the old reading. Yes, he will say, it is by Medea's express command that they leave them, whereas here the graves first wake their sleepers, before they open and let them forth. I admit it; but then, though Medea says nothing expressly of the means by which they are waked, yet, as the gentleman of Grays-Inn very pertinently observes, the circumstances she mentions as preceding their appearance, the

*tremescere montes,  
Et mugire solum,*

sufficiently justify our poet's supposition, that they were first waked by the rocking and bellowing of the ground, before the passage was opened for them into the other world. It may perhaps seem unnecessary to remind the reader, that the propriety of our poet's expression must be tried by the vulgar notions of magick, incantments, and apparitions, on which this whole play is founded, and not by the truth of nature. The gentleman of Grays-Inn hath very properly also animadverted on the ambiguity in the construction arising from Mr. Warburton's transposition, which makes it a question, whether the graves or the sleepers are said to be waked; a fault carefully avoided by all correct writers.

P. 77. ———— *and when I have requir'd  
Some heavenly musick, which ev'n now I do,  
To work mine end upon their senses, that  
This airy charm has frail'd.*

This is another of Mr. Warburton's emendations. All the preceding editions give us

————— *that*  
*This airy charm is for.*



The meaning of which reading is obviously this : That is the purpose of this airy charm which I am now commanding. But though nothing can be clearer, Mr. Warburton hath puzzled himself so long about the several charms mentioned or exhibited in this play, that he hath at last both confounded them, and bewildered himself in a labyrinth of inexplicable obscurity. He first charges the common reading with ‘wretched tautology.’ But surely to say, ‘Give me some heavenly musick to work mine end upon their senses; that is my purpose in commanding it,’ is no otherwise tautology, than as every repetition is so; which yet is a figure the very best writers have not disdained the use of, when they have had it in their view to prevent mistakes, and convey their meaning to the reader’s mind with greater clearness or stronger energy. His other objection charges it with ‘as unpardonable a defect, for that we are not informed what Prospero’s end was, by not being told the state of the shipwrecked persons senses.’ But surely nothing is more blind than a prejudiced critick, wrapped up in the admiration of his own conjectures. Ariel had but just before, in the first scene of this very act, acquainted Prospero very circumstantially with the state of the senses of those very persons, in the hearing of the audience :

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*The king,*  
*His brother, and yours, abide all three distracted, &c.*

And as to Prospero’s end in commanding the heavenly musick, he himself had declared it but a very few lines before :

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*—go, release them, Ariel;  
 My charms I’ll break, their senses I’ll restore,  
 And they shall be themselves.*

As to Mr. Warburton’s correction, I have in my  
turn

turn two objections to it. First, He insists upon it, that ‘we must needs by *this airy charm* understand the fire and cracks of sulphurous roaring, mentioned in Act I. Scene 3. and the thunder and lightning in Act III. Scene 4.’ that is to say, the storm which occasioned the shipwreck, and the snatching their victuals from their mouths. But if the poet had had these scenes in view, he would have said, ‘*my* airy charms,’ or, at least, ‘*these* airy charms;’ but ‘*this* airy charm’ necessarily refers to the immediate antecedent, the ‘heavenly musick,’ an airy charm he had that very instant commanded. The other objection is to the word, *frail’d*, which is unknown to our language; and if we should admit this critick’s transformation of the adjective, *frail*, into a verb, upon the authority of some licences of this kind which Shakespear hath in fact taken, yet, unless we would violate all rules of analogy, it cannot signify, as he would have it, has disordered or broken; but must be understood to mean, has rendered liable to be disordered or broken; since the adjective, *frail*, doth not denote what is actually disordered or broken, but what is brittle: and this last sense is nothing to his purpose.

P. 77. ————— *I’ll break my staff;  
Bury’t a certain fadom in the earth.*

Again, a pretended emendation of Mr. Warburton’s; for in the preceding editions we read,

*Bury it certain fadoms in the earth.*

But we are told, ‘*certain*, in its present signification, ‘is predicated of a precise determined number, and ‘this sense would make the thought flat and ridiculous.’ I wish this critick had given us but one instance of this use of the word, *certain*, and then

told us the precise determined number of which it was predicated. But to come closer to the purpose : All finite discrete quantity, or, to speak more plainly, all multitude, is in the nature of things capable of being expressed by some precise determinate number ; but, as this precise number is for the most part unknown to us, we commonly express it by words of multitude of an indeterminate signification, such as, *some*, *certain*, *many*, and the like ; of which the words, *certain*, and *some*, agree pretty nearly in their notion, only in the former of them we seem to have some reference to that real certainty and precision which exists in nature, though it be unknown to us ; in the latter, our notion is more general, and without any such reference. And this observation is so true, that Mr. Warburton's word, *a certain*, falls equally under it with the vulgar word which he rejects. It expresses a number unknown to us, accompanied with an obscure hint, that that number is however precisely determined in nature. All therefore that Prospero means is, that he would bury his magical staff some fathoms deep in earth ; but how many, he either did not think proper to mention, or left to be determined by future circumstances. I must not conclude without observing, that Mr. Warburton's expression, *a certain fathom*, which he gives us on Bale's authority, is not authorized by it, but is in truth false English. *A certain*, or *a many*, signifying a number or company, is always used as a substantive, and constantly followed, as it is in Bale, by the genitive case which it governs. Mr. Warburton should therefore have substituted, *a certain of fathoms* ; but *a certain fathom* is a most manifest and glaring solecism.

P. 77. —————cure thy brains  
*Now use'less, boil'd within thy skull!*

This metaphor is not unusual with our poet. So in *Midsummer Night's Dream*, p. 157.

*Lovers and madmen have such seething brains,  
 Such shaping fantasies, that apprehend  
 More than cool reason ever comprehends.*

P. 78. —————so their rising senses  
*Begin to chase the ign'rant fumes, that mantle  
 Their clearer reason.*

Mr. Warburton interprets the word, *ignorant*, to mean 'hurtful to reason;' by which interpretation the poet is made to say, with what elegance let the reader judge, That the fumes which are hurtful to reason, mantle their clearer reason. *Ignorant fumes* are no other than fumes of ignorance.

*Ibid. In a cowslip's bell I lie :  
 There I couch, when owls do cry.  
 On the bat's back I do fly,  
 After summer, merrily.*

Mr. Warburton hath very fully justified the present reading, and removed every difficulty Mr. Theobald had objected to it. He seems however in the warmth of controversy to have overlooked a wrong pointing, which greatly contributes to invalidate his own reasoning. If Ariel 'couches in the cowslip's bell when the owls do cry,' it follows that he couches there in winter, for that, as Mr. Warburton hath shewn, from the authority of our poet himself, as well as from the general notoriety of the fact, is the season when the owls do cry. How then can it consistently be said, as it is in the words next immediately following, that he constantly flies the approach of winter, by following the summer in its

D 4

progreſs

progress to other climates? I should imagine therefore that Shakespear pointed this passage thus,

*In a cowslip's bell I lie:  
There I couch. When owls do cry,  
On the bat's back I do fly,  
After summer, merrily.*

P. 86. ————— *where should they  
Find this grand 'lixir, that bath gilded 'em?*

For this alteration we are indebted to Mr. Theobald, which Mr. Warburton hath not only adopted, but, with that presumptuous confidence which is usual to him, assures us that so Shakespear wrote. I am inclined however to believe, that the constant reading of all the former editions, *this grand liquor*, is the true one. I readily grant with the gentleman of Grays-Inn, that the poet alludes to what the chymists call their grand elixir, but as the express mention of it by name was by no means necessary, it seems quite improbable that he should lugg it in at the expence, either of the metre, or of an unjustifiable and unprecedented elision.

P. 87. *O, touch me not: I am not Stephano, but a cramp.*

Mr. Warburton's critical genius hath soared to so transcendent a pitch in his attempt towards an emendation of this passage, that he seems to have lost sight of all his brethren both ancient and modern. The very sensible author of the *Canons of Criticism* hath saved me the labour of examining it, see p. 140. I will only add for the reader's satisfaction, that Ariosto's *Negromante*, which I have read, hath not the least resemblance to this play, either in the fable, or in any other respect whatever. As to Petrucci's piece of the same title, the very book quoted by Mr. Warburton might have informed him, that it was not printed till 1642, many years after Shakespear's death.

Mid.



## Midsummer-Night's Dream.

P. 93. *Long wintering on a young man's revenue.*

*Wintering on*, is a conjecture of Mr. Warburton's. The common reading was,

*Long withering out a young man's revenue:*

an expression which he confidently assures us is not good English, though he hath not condescended to give us his reasons. Notwithstanding which unsupported assertion, it may however be Shakespear's English, the energy of whose language not unfrequently soars, as we have already seen, beyond the comprehension of the verbal critick. I must own the metaphor appears to me extremely apposite to denote the lingering consumption and decay of an estate, the owner of which is impairing it by continual drains, in consequence of his youthful prodigality, at the same time that the clearest part of its income is intercepted before it comes to his hands.

P. 95. *By him imprinted; and within his power  
To 'leve the figure, or disfigure it.*

See the Canons of Criticism, p. 64, 65. *To 'leve*, for *releve*, by an initial aphæresis, is a word unknown as well to the French as the English language. Even to *releve*, in the sense of heightening a figure, in which Mr. Warburton would introduce it in this place, is not English, though it be French. The common reading, *leave*, is most undoubtedly the true one.

P. 98. *Beteem them:*

*To tem*, vacare, exhaurire. Hinc Lincoln. *To teem* out, Effundere; ab Hibernico tioman, exantillare. Lye's Etymolog.

P. 100.

P. 100. Her. *My good Lysander,*——

Lys. *I swear to thee by Cupid's strongest bow, &c.*

Mr. Warburton seems so little acquainted with the genuine undisguised workings of nature and the human passions, that he is unable to recognize them when fairly exhibited to his view. This very passage affords the strongest proof of his inability in this respect, since, in his attempt to correct it, he hath, under the pretext of following nature, distorted and mangled the fine drawing our poet had given from her, by putting the greatest part of Hermia's answer to the proposal of Lysander, into the mouth of the latter. Let us consider his objections: 'Lysander does but just propose her running away from her father at midnight, and straight she is at her oaths that she will meet him at the place of rendezvous.' No doubt such a conduct is not to be justified according to the strict rules of prudence. But when it is considered, that she is deeply in love, and a just allowance is made for the necessity of her situation, being but just sentenced, either to death, a vow of perpetual virginity, or a marriage she detested, every equitable reader, and I am sure the fair sex in general, will be more inclined to pity than blame her. 'Not one doubt or hesitation, not one condition of assurance for Lysander's constancy.' The intimacy of their love, and their perfect confidence in each others fidelity, surely rendered such distrustful precautions unnecessary. The ladies, I believe, will generally agree, that, if she could not rely on her servant's love, her security would be very little bettered by his professions and verbal assurances, however solemnly given. 'Either she was nauscoufly coming;'—The poet supposes her, not only coming, but actually come, and that each of the lovers had

had been long in the full and conscious possession of the other's heart; and, in this situation, the same behaviour would be extremely proper, which might reasonably disgust a stranger or slight acquaintance. 'Or she had before jilted him; and he could not believe her without a thousand oaths.' He asks no oaths of her. They are the superfluous, but tender effusion of her own heart-felt passion. On the other hand, how manifest is the impropriety of the following lines in the mouth of Lysander?

*And by that fire which burn'd the Carthage queen,  
When the false Trojan under sail was seen;  
By all the vows that ever men have broke,  
In number more than ever women spoke.*

Would any man in his senses, when he is giving the strongest assurances of his fidelity to his mistress, endeavour at the same time to defeat the purpose, and destroy the effect of them, by expressly reminding her how often her sex had been deceived and ruined by trusting to such security? Whereas in her mouth these expressions have the greatest beauty. She finely insinuates to her lover, that she is not insensible of the hazard she runs from the entire confidence she reposes in him; but at the same time she lets him see, that she loves him with a passion above being restrained by this or any other consideration. This excess of tenderness expressed with so much delicacy, must very strongly affect every mind that is susceptible of a sympathy with those generous sentiments. It is plain that Mr. Warburton hath so little sensibility of them that he doth not even understand their language; a most unhappy symptom of his incapacity for the part of a commentator on such a poet as Shakespear, whose soul was full of them, and felt them in their utmost force and delicacy.

P. 102. *Emptying our bosoms of their counsels swell'd ;  
There, my Lysander and myself shall meet.*

It is evident, as well from the dissonance of the rhyme, as from the absurdity and false grammar of the expression, 'bosoms swell'd of their counsels,' that the last word of the first line is corrupt. Mr. Theobald hath by a very happy conjecture corrected this wrong reading, substituting in its place,

*Emptying our bosoms of their counsels sweet ;*

that is, emptying our bosoms of those secrets upon which we were wont to consult each other with so sweet a satisfaction. The poet seems to have had in his eye the following passage in Psalm lv. 14, 15. "But it was even thou, my companion, my guide, and mine own familiar friend. We took sweet counsel together, and walked in the house of God as friends." Mr. Warburton hath given us the old corrupted text, without vouchsafing so much as to mention Mr. Theobald or his emendation.

Ibid. *And thence from Athens turn away our eyes,  
To seek new friends and strange companions.*

Here too the rhyme is defective, which Mr. Theobald hath with some probability restored by substituting,

*To seek new friends and stranger companies.*

See his note on the place.

P. 103. *And so go on to a point.*

So Mr. Warburton enjoins us to read ; the common text was, 'and so grow on to a point ;' that is, and so by degrees proceed to some conclusion of the business in hand. It is by no means so clear as this critick presumes, that this reading is wrong. The expression seems rather to have some propriety and  
humour

humour in the mouth of a weaver, whose piece is continually growing on or encreasing till it is terminated in the last thread.

P. 104. *I could play Ercles rarely, or a part to tear a cap in.*

Mr. Warburton informs us, that ‘a ranting bully was called a tear-cap,’ but he gives us no other authority for it but his own bare assertion, which by this time perhaps the reader may be inclined to think is no very good one. I suppose it might not be unusual for a player, in the violence of his rant, sometimes to tear his cap; and if so, the emendation may possibly be right. It is possible too that the explanation of the common reading, ‘a part to tear a cat in,’ given us in the *Canons of Criticism*, p. 14. to wit, that it is a burlesque upon Hercules’s killing a lion, may be the true one, in which case Mr. Warburton’s correction is unnecessary. The determination is submitted to the reader.

P. 109. *Didst thou not lead him glimmering, through the night?*

It is not easy to guess at the reason which induced Mr. Warburton to corrupt the text in this place. The common reading was,

*Didst thou not lead him through the glimmering night.*

which presents us with an image universally known, and readily apprehended. But to represent the Queen of Fairies herself as supplying the place of a Jack o’ the lanthorn makes a most burlesque contrast with that dignity of character with which the poet hath clothed her, and is indeed perfectly ridiculous.

*Ibid. And never since that middle summer’s spring.*  
We should re-establish the ancient and authentic reading,



reading, ‘*the middle summer’s spring,*’ that is, never since the spring preceding last Midsummer. Mr. Warburton’s correction supposes some certain more distant summer to have been mentioned or referred to before. But no such mention or reference is to be found. He adds, that ‘it appears to have been ‘some years since the quarrel first began.’ In the preceding scene Puck tells us, that this quarrel took its rise from a changeling, whom the Queen kept in her train, and would not give up to Oberon, who from a motive of jealousy had demanded him of her; but how long before this had happened is no where, except in this place, said. Mr. Warburton’s imagination, that the following description of the miseries of the country is copied from a passage in Ovid on a similar subject, appears to me to be without foundation, though he thinks it will admit of no dispute. The appeal must be made to the reader, who, upon comparison of both, will decide according to his own judgment. And for Mr. Warburton’s own private satisfaction, I would refer him to the excellent Discourse on Poetical Imitation, by his ingenious friend and admirer, Mr. Hurd.

P. 110. *The human mortals want their winter heried.*

*Heried*, for the old reading, *here*, which is evidently corrupt, is an emendation first proposed by Mr. Theobald, who however offers it with a modest hesitation, for which he is sharply reprehended by Mr. Warburton, who, it may be thence presumed, had communicated it to him, and who roundly pronounces that ‘Shakespear without question wrote, *beried*, that is, according to him, praised or celebrated.’ The propriety of the word, he thinks, he hath sufficiently established by the authority of Chaucer, and a quotation from Spencer’s Shepherd’s Calendar, a work in which it is notorious that poet  
affects

affects to employ the most obsolete words in our language. But not to dispute this point with him, I would only ask, if human mortals wanted to have their winter heried, why did they not hery it? This surely was a thing in their power, and depended merely on themselves. It can be only answered, that the disorder of the seasons having ruined their harvest, and destroyed their cattle, they wanted the means; that empty stomachs were ill suited to festival celebrations. I grant it; and this very consideration plainly points out the reading which I am convinced is the true one, and for which we are obliged to Sir Thomas Hanmer, though Mr. Warburton's spleen against that gentleman prevailed on him to reject it as below his notice.

*The human mortals want their winter's cheer;*

after which follows very naturally,

*No night is now with hymn or carol blest.*

For I suppose the poor husbandmen, when forced to go without their Christmas cheer, found themselves but in an ill disposition either to hymn or to carol.

P. III. ————*The spring, the summer,  
The chiding autumn, angry winter, change  
Their wonted liveries; and th' amazed world,  
By their incase, now knows not which is which.*

The substantive, *incase*, is a word utterly unknown to the English language. If we should even admit the word, it can signify only the metal or other substance in which any thing is set. What then is that substance in which the seasons can properly be said to be set, or incased? Mr. Warburton will tell you, it is their respective temperatures. But a season set in a warm or cold temperature borders very nearly upon downright nonsense. It is not difficult  
to

to discover by what means and in what manner this critick was betrayed into so improbable an absurdity. In plain truth, he did not understand the common reading, *by their increase*; and therefore, as his constant practice is in such cases, he instantly takes refuge in an emendation, and his recollection not supplying him with a word for his turn from the English language, he has recourse to coining; chusing rather to say any thing than to submit to the honest but mortifying confession that he had nothing to say. If he had bestowed a little thought on the propriety of his own language, or if he had even recollected the psalm he every day repeats in the evening service of the Common Prayer, he would have found that *increase* signifies product, growth; and if he had but cast his eyes on the lines immediately preceding, he must have seen that this is the signification of the word in the place under consideration. The poet had been just saying, that roses, the usual livery of the spring, were nipped in the bud by the hoary-headed frosts, while the sweet summer-buds made their appearance in the depth of winter, so that the seasons had changed their wonted liveries, and it was no longer possible to distinguish them one from the other by their product. Sir Thomas Hanmer hath made the same mistake, and in consequence of it, hath given us for an emendation, *by their inverse*; which I must own I can make no sense of, nor conceive how things are commonly known and distinguished from each other by their *inverse*.

P. 112. *Which she, with pretty and with swimming  
gale,  
Follying (her womb then rich with my young  
squire)  
Would imitate; and sail upon the land.*

There is no such English word as, *follying*; nor  
hath

hath Mr. Warburton with all his endeavours been able to find an authority for it. He hopes however to impose on the reader by its affinity to the word *folyly*, which he hath had the luck to light upon in Maundeville. But even this refuge fails him; for in his quotation it plainly means, *foolishly*, not *wantonly*, in the sense of the French word *folatrer*, as he would persuade us. But what sense can we then make of the common reading, *following*? 'Following what? She did not follow the ship, whose motion she imitated: for that failed on the water, she on the land.' Notwithstanding the irresistible force of this reasoning, I must own myself still dull enough to think the poet meant, that she did follow on the land the ship which failed on the water, after it had past the Queen and her, and that she continued following it for some time, or perhaps till it was out of sight, and then would pick up a few trifles,

————— and return again,  
As from a voyage, rich with merchandize.

P. 114. *And heard a mermaid, on a dolphin's back.*  
See the Canons of Criticism, p. 182.

P. 115. *Cupid alarm'd.*

The common reading, *Cupid all arm'd*, doth not mean (as Mr. Warburton, to make way for his own correction, would persuade us) armed cap a pied, in a suit of compleat armour, with cuirass, cuissarts, greaves, and gauntelets, but ready armed, with his bow and arrow in his hand, prepared for immediate execution. The former is an appearance he never makes, and which it would be ridiculous to imagine, much more to impute to our poet without the least foundation for it in his text. There is therefore no just ground for this alteration, and

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the less, for that there appears as yet no reason for the alarm which is pretended. It may be proper to add, that it is not the business of an editor to improve upon his author, but to explain him; not to father upon him every beauty his own imagination may suggest to him, but to point out those which he himself avows, and which are to be found in his own editions. If we should therefore even admit Mr. Warburton's conjecture to be a finer compliment to Queen Elizabeth, it would still be wrong to attribute it to Shakespear, who, for ought appears, never thought of it. But in fact, in the present case, the spirited picturesque attitude of Cupid makes more than amends for any difference there may be apprehended in the compliment.

P. 116. *The one I'll slay; the other slayeth me.*

There is not the least foundation for imputing this bloody disposition to Demetrius. His real intension is sufficiently expressed in the common reading,

*The one I'll stay; the other stayeth me.*

'I will arrest Lysander, and disappoint his scheme of carrying off Hermia; for 'tis upon the account of this latter that I am wasting away the night in this wood.' I believe too another instance cannot be given, wherein a lady is said to *slay* her lover by the flight she expresses for him. The verb, *slay*, always implies violence, and generally by some kind of weapon.

P. 119. *Then, for the third part of the midnight, hence.*

As to this emendation of Mr. Warburton's, see the Canons of Criticism, p. 89. Mr. Theobald's conjecture is,

*Then 'fore the third part of a minute, hence.*



I should rather incline to read,

*Then, in the third part of a minute, hence.*

That is, after your song and dance ended, vanish in the third part of a minute, and leave me to my rest.

P. 119. *At our quaint sports.*

The common reading is, *spirits*, which the reader may see sufficiently justified in the *Canons of Criticism*, p. 33.

P. 121. *O take the sense, sweet, of my conference;  
Love takes the meaning, in love's innocence.*

The common reading is,

*O take the sense, sweet, of my innocence;  
Love takes the meaning in love's conference.*

Which Mr. Warburton not understanding altered as we see above. But the poet's meaning is extremely plain. "Do not misunderstand me, my dear, but judge of my proposal from the experience you have had of the purity of my intentions towards you; in a conversation of lovers, their mutual love, and the confidence arising from the assurance of it, are the only proper interpreters of whatever happens to drop from them." Let us now examine Mr. Warburton's emendation. He explains it thus; 'Judge of my meaning by the drift of my whole speech, and do not pervert the sense of an ambiguous word to a meaning quite foreign to the discourse.' If he were to be asked, what the ambiguous word is that gave the occasion to this apology, I doubt he would be at a loss to point it out. But he was so wrapped up in the contemplation of his own emendation, that he had absolutely forgot the context. He is right in interpreting *conference* to mean, not the last words that were spoken, but the whole of the conversation.

Now it unfortunately happens here, that the last words of Lysander are the whole of the discourse to which the present dispute can have any possible reference, and they contain no more than the bare proposal, that the two lovers should lie down to rest close by each other's side, which Lysander is on the point of carrying into immediate execution, when, upon Hermia's objecting to the indecency of it, he justifies himself in the lines now under consideration. Nor is there a syllable in the preceding conference tending to abate his mistress's apprehensions, or to satisfy her, that he had not the least view of taking improper advantages of her situation, or any confidence she should repose in him. The proposal is not made in ambiguous terms, as Mr. Warburton would represent it, but as clearly and as explicitly as it is possible to find words to express it. It was necessary therefore for Lysander to remove all occasion of umbrage arising from the proposal he had just made, by recalling to his mistress's mind the well known innocence of his passion, and appealing to her own mutual affection for a candid interpretation of his intention, before he proceeded to quibble upon the words, as he doth in the lines immediately following.

P. 122. *Near to this lack love kill-curtessie.*

Mr. Theobald hath with great judgment, in my opinion, expunged the word, *lack-love*, as a mere interpolation of the players or transcribers by way of comment, which adds nothing to the sense, at the same time that it disorders the metre.

P. 133. *Her brother's noon-tide i' th' Antipodes.*

The common reading, '*with th' Antipodes*,' is abundantly justified in the *Canons of Criticism*, p. 82.

P. 136.

P. 136. ————— *O let me kiss  
This pureness of pure white, this seal of bliss.*

I can see no objection to the common reading,  
*This Princess of pure white, this seal of bliss.*

'Tis not an unusual expression to call the most excellent and perfect in any kind, the prince of the kind.

Ibid. *Can you not hate me, as I know you do,  
But must join insolents to mock me too?*

The common reading,

*But you must join in souls,*

is undoubtedly nonsense; but I think Sir Thomas Hanmer's conjecture,

*But you must join in flouts,*

bids the fairest for being the genuine text. The alteration is much less, and the expression more apposite as well as natural, than the correction imagined by Mr. Warburton.

P. 139. *Away, you Æthiopes!*

In order to compleat the metre, which is otherwise lame at least, if not defective, perhaps we should read,

*Away, you Æthiops, you!*

P. 141. *You Minimus.*

I am inclined to believe Mr. Theobald's conjecture, 'You Minim you,' may be the genuine reading.

P. 142. *My legs are longer, though, to run away.*

After this line Mr. Pope hath added the following one from the first edition;

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Her.

Her. *I am amaz'd, and know not what to say.*  
 For what reason Mr. Warburton hath rejected it, I cannot comprehend,

P. 143. *Ev'n 'till the eastern gate, all fiery-red,  
 Opening on Neptune, with far-blessing beams.*

Thus is the text altered by Mr. Warburton, who assures us that so 'Shakespear without doubt wrote,' rejecting the common reading, 'with *fair blessed* beams,' and condemning the two epithets as 'an insipid unmeaning expletive.' That, *fair*, is a significant and proper epithet of the sun beams, I should have imagined no one would have disputed; nor can there be any just exception to the other, *blessed*, that is, whose genial influence is universally acknowledged and celebrated. When the text therefore is well, it is the duty of a modest editor to be content with it, and not to suffer himself to be hurried away with the rage of correcting, so as to palm upon the reader his own imaginations instead of the genuine expressions of his author. I wonder how *yellow gold*, in the next line, happened to escape the penetrating accuracy of our critick, since, though it is strictly justifiable, yet at first sight it is certainly a much more exceptionable epithet. But I suppose his ordinary magazines of old French and obsolete English did not readily supply him with a convenient word to substitute in its place.

P. 146. *Naught shall go ill.*

We should read, *nought*.

P. 148. *Fairies, be gone, and be all ways away.*

The common reading was, 'be *always* away.' For the present text we are indebted to Mr. Theobald, who explains it, 'Disperse yourselves, and scout out  
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feverally in your watch.' Mr. Warburton adopts this emendation, but, as is frequent with him, takes not the least notice either of Mr. Theobald, or the old reading. Mr. Upton, Critic. Observ. p. 242. gives us,

*Fairies, begone, and be away — away.*

The last word he supposes added by the Queen on seeing the fairies loiter. I should rather imagine Shakespear might have written,

*Fairies, begone, and be always i' th' way.*

That is, be still ready at a call. I am the rather inclined to think this may be the true reading, as the fairies here spoken to are evidently those very fairies whom the Queen had above, p. 130. appointed to attend peculiarly on her paramour.

P. 148. *So doth the woodbine, the sweet honey-suckle,  
Gently entwist the maple; ivy so  
Enrings the barky fingers of the elm.*

We are wholly obliged to Mr. Warburton for the *maple* in this place. The ancient text was,

*So doth the woodbine, the sweet honey-suckle  
Gently entwist; the female ivy so  
Enrings the barky fingers of the elm.*

But a very small alteration merely in the pointing, to wit, a comma only after *entwist*, and another after *enrings*, will render any further change unnecessary. For then the construction will be thus, 'So the woodbine, the sweet honeysuckle doth gently entwist the barky fingers of the elm, so the female ivy enrings the same fingers.' Where the different manner in which the honeysuckle and the ivy avail themselves of the support of the elm branches is very aptly and naturally expressed by the two dif-



ferent verbs, *entwist*, and *enring*, the former gently and loosely twisting round them, the latter adhering to them with a stricter embrace.

P. 149. *The pretty flouriet's eyes.*

Read *flouret's*.

P. 150. *And blefs it to all far posterity.*

I can see no reason for altering the common reading,

*And blefs it to all fair posterity.*

The meaning is, ‘And bestow on it the blessing of a fair fortune to all posterity;’ or, to come nearer the literal construction, ‘And blefs it so that the fortunes of all posterity who shall enjoy it may be fair.’ Thus by this beautiful figure the two parts or branches of the blessing are united and consolidated into one expression; its extent, ‘to all posterity;’ and its object, ‘that all that posterity may be fair,’ that is, both deserving and fortunate.

*Ibid. Then, my Queen, in silence sad.*

See Upton's Critic. Observ. p. 172, 173. to whom Mr. Warburton would not have done amiss to have acknowledged his obligations.

P. 151. *The skies, the fountains.*

Mr. Warburton here modestly offers his conjecture in a note, without interpolating the text, and tells us, he believes ‘the true reading is, *mountains*.’ I agree with him in his belief, and think it no ordinary reward of his modesty, that this is the first conjecture of his own on this play, that hath the least probable foundation.

P. 154.

P. 154. *And I have found Demetrius like a Gemell,  
Mine own, and not mine own.*

This *Gemell* comes fresh out of Mr. Warburton's mint of old French, but we may fairly return it on his hands, for neither the French nor English language will own it; though I am not ignorant there is such an old French word as *gemeau*, which whether Shakespear ever heard of may be justly questioned. Even if it should be admitted, it hath nothing to do in this place. Helena is speaking of the Demetrius she had just now found, not of what had past in the wood, where she had good ground from the preceding circumstances to doubt whether any credit could be given to his professions. But now, at last, when she utters these words, she hath most certainly found him to be her own Demetrius, not a twin-brother of his, whom she might possibly mistake for him by an imposition arising from too perfect a resemblance. Her present hesitation therefore could not with any propriety be compared to that which arises from the near resemblance of twins, but proceeded from a very different sentiment. The common reading,

*And I have found Demetrius like a jewel,  
Mine own, and not mine own.*

gives us this sentiment, which is much more natural, as well as more striking, and asserts its own propriety. "I have found Demetrius, but I feel myself in the same situation as one who, after having long lost a most valuable jewel, recovers it at last, when he least hoped to do so. The joy of this recovery succeeding the despair of ever finding it, together with the strange circumstances which restored it to his hands, make him even doubt whether it be his own or not. He can scarcely be persuaded to believe his good fortune."

P. 160.

P. 160. *And what poor (willing) duty cannot do,  
Noble respect takes it in might, not merit.*

The epithet, *willing*, is a conjecture of Mr. Theobald, inserted to fill up the imperfect metre, and bids fair for having been the original expression of the poet. The sense is, “And whatever failure  
“ there may be in the performance attempted by  
“ poor willing duty, the regard of a noble mind  
“ accepts it in proportion to the ability, not to the  
“ real merit.”

P. 164. *No remedy, my lord, when walls are so  
wilful to rear without warning.*

The common reading was, ‘to *bear* without warning,’ which is certainly not right. But I cannot say I am much better satisfied with Mr. Warburton’s emendation, though a better doth not at present occur to me; unless perhaps the reader may be pleased to think the poet might possibly have written, ‘to *disappear* without warning;’ and in that case, the words, *without warning*, must be understood to have a reference solely to the neighbours whose dwellings the wall in question parted.

*Ibid.* *Here come two noble beasts in a man and a lion.*

The sense requires a comma after the particle, *in*; for the construction is, ‘Here come in two noble  
‘beasts.’ Mr. Theobald thinks that, as the text stands, the jest is neither compleat nor right, in order to remedy which he would persuade us that our author very probably wrote,

*A moon and a lion.*

But how the jest is either the compleater or the righter by this alteration, is beyond my apprehension.

P. 167.

P. 167. *A moth will turn the ballance.*

I believe we should read, 'A mote will turn the ballance.'

*Ibid. These lilly brows.*

We are indebted for this correction to Mr. Theobald, though Mr. Warburton, who adopts it, hath not vouchsafed to give him the credit of it. The common reading,

*These lilly lips,*

interrupts the rhyme, which, except in this instance, is regularly continued throughout the lamentation.

P. 168. *The heavy gate of night.*

I believe our poet wrote, 'the heavy gait,' that is, the tediousness of its progression.

## The Two Gentlemen of Verona.

P. 181. *Should censure thus on lovely gentlemen.*

I can conceive no reason why Mr. Warburton should alter the reading of Mr. Pope's edition,

*Should censure thus a lovely gentleman.*

which, by the answer, evidently appears to be the true one.

*Ibid. Why not on Proteus, as of all the rest?*

I think the particle should be the same, either, *of*, or, *on*, in both places.

P. 187. *With Valentine in the Emp'rour's court.*

I suppose this is a mistake of the printer, since both  
Mr.

Mr. Pope's and Mr. Theobald's edition give us, *Valentino*, as the metre requires.

P. 194. *Oh that she could speak now like a wode woman!*

The first folios agree it seems in the same reading, *would woman*, for which Mr. Pope substituted by a very natural conjecture, *ould woman*. Launce supposes one of his shoes to stand for his mother, and, to make the representation more lively, wishes it 'could speak like an old woman.' It is uncertain to whom the honour of the present reading is due, whether to Mr. Theobald, or to Mr. Warburton, since both in their several editions have admitted and recommended it, without mention of the other. But this is a claim not worth the determining, since the conjecture, whose soever it be, is certainly wrong. In this passage it is not the mother who is spoken of, but the shoe which represents her, as is evident from what immediately follows, "Well, I kiss her; " why there 'tis; here's my mother's breath up and " down." It is plain therefore that the expression, *like a wode* or *mad woman*, can have no propriety here.

P. 201. *Bragadism.*

Read *bragardism*.

P. 205. *O sweet-suggesting love! if I have sinn'd,  
Teach me, thy tempted subject, to excuse it.*

I can see no objection to the common reading,

*If thou hast sinn'd.*

The sense is, "If thou hast sinned in suggesting this  
" perjury to me, teach me, thy subject, whom  
" thou art actually tempting, to frame some excuse  
" for it, that I may make the less resistance to thy  
" tempta-



"temptations." The lover himself had not yet actually sinned, but is deliberating with himself, whether he should venture on the sin in obedience to the command of love, or not.

P. 213. *Why, Phaëton, for thou art Merops' son.*

See the Canons of Criticism, p. 202.

P. 217. *My master is a kind of a knave: but that's all one, if he be but one kind.*

The common reading is, 'if he be but one *knave*;' which, if Mr. Warburton had understood, I suppose he would not have altered. He is looking for humour, where nothing more was intended than a poor quibble, which turns upon the word, *one*. 'If he be but one knave, then all is one.' Instead of the common acceptation of the phrase, *all is one*, for, it comes to the same thing, it matters nothing, the footman endeavours to be witty, by understanding it literally, "If my master be a knave, yet 'all is one, as long as you cannot say, he is more 'than one knave.'" But the quibble is not worth the time bestowed in explaining it.

P. 223. *That may discover such integrity.*

*Integrity* seems to be used here for entire submission and absolute dependence on the lady's favour.

P. 225. *Thrust from the company of awful men.*

I should rather think the poet wrote, '*lawful men.*'

*Ibid.* *Myself was from Verona banish'd.*

Read, *banished*, agreeably to Mr. Pope's and Mr. Theobald's editions.

P. 225.

P. 225. *An heir, and neice ally'd unto the Duke.*

Mr. Theobald is very justly dissatisfied with this reading, and substitutes in its place his own very probable conjecture,

*An heir, and near ally'd unto the Duke.*

See his note on the place.

P. 228. *How now? are you sadder than you were before?*

We should certainly read, ‘*you are sadder than you were before.*’

P. 232. *Madam, I pity much your grievances.*

*Grievances*, for *sorrows*, as appears by the line immediately following,

*Which, since, I know, they virtuously are plac'd.*

P. 233. *When I took my leave of Madam Julia.*

The common reading was, ‘of Madam *Silvia*.’ Mr. Warburton is very positive ‘we should certainly read *Julia*, meaning the leave he took when his master and he left Verona.’ But it is plain from the preceding pages, 193—195, that he did not take his leave of *Julia* when he left Verona. And why not *Silvia*? whom he had just taken leave of, after having offered his dog to her as a present from his master.

P. 237. *The air hath starv'd the roses in her cheeks,  
And pitch'd the lilly-tincture of her face,  
That now she is become as black as I.*

The former editions give us,

*And pinch'd the lilly-tincture of her face.*

Mr. Warburton is full of his philosophy on this oc-

caſion. He reproaches ‘the blundering editors,’ for not having ſeen, ‘that it was a tanning, ſcorching, not a freezing air, that was ſpoken of. For how could this latter quality in the air ſo affect the whiteness of the ſkin as to turn it black?’ The ladies, however, who, though they may have leſs philoſophy, have more experience in this matter than our critick, would, if he had conſulted them, have informed him, that a conſtant expoſure of the ſkin to the air and weather, at all times of the year as well as in the ſummer, darkens the complexion. Hath he never read that the people near the pole, the Eſquimaux, the Greenlanders, and the Samoides, are nearly as black as the negroes under the line; and that the extremes of cold have nearly the ſame effect on the colour of the ſkin as thoſe of heat? If he is a ſtranger to this fact, I would refer him, as he is particularly fond of French writers, to Buffon’s Natural Hiſtory. Our poet here aſcribes the change of Julia’s complexion to two cauſes. Firſt the ſun,

*She threw her ſun-expelling maſk away.*

This cauſe, which operates chiefly in ſummer, by ſcorching and tanning, is taken notice of by Mr. Warburton, who ſeems to have been utterly ignorant of the other, to wit, the air and wind, which almoſt equally tarniſh the ſkin, and that at all ſeaſons of the year, by corrugating and roughening it, ſo as to deſtroy its bloom, and give it a brown caſt. This however is what our poet hath principally in view in this place, and elegantly expreſſes by the phraſe of ‘pinching the tincture of her face.’ ‘But what is pinching a tincture?’ cries our critick. Since he appears ignorant of it, I will take the liberty of telling him. It is a metonymy of the adjunct for the ſubject, of the tincture itſelf for the face tinctured, and amounts to the ſame as if the poet had ſaid, ‘her lilly-tinctured face.’ Examples

of this metonymy he may find enough in the common books of rhetorick. But I will say that for our critick, when once his hand is in, he doth his business effectually, and leaves no room for any one to come after him. So in the present case; not content with a complexion turn'd fallow only, or a little brownish, he will needs have it that it was as black as pitch, though the lady herself says in the very next line, that it was only as black as she then appeared to be, which I presume was scarcely as black even as a negroe, much less as black as pitch.

P. 238. *I made her weep a-good.*

that is, in good earnest.

*Ibid. If I in thought felt not her very sorrow.*

Mr. Seward, in the preface to the late edition of Beaumont and Fletcher's works, p. 29. offers us reasons, which have a great deal of weight as well as delicacy, to incline us to believe our poet wrote, *feel*, in the present tense, not *felt*.

P. 239. *My substance should be statued in thy stead.*

The authentick reading is, *statue*, which is fully vindicated and well explained in the Canons of Criticism, p. 66.

P. 246. *Milan shall not behold thee.*

The ancient reading was, '*Verona shall not bold thee*,' which being evidently absurd and faulty, we are obliged to Mr. Theobald for the emendation he hath substituted in its place, and which Mr. Warburton hath adopted, though he hath not done him the justice promised in his preface, of carefully assigning it to its proper author. But indeed the instances of his failure in this respect are too numerous to be always animadverted on.

# The Merry Wives of Windsor.

P. 252. *Master George Page.*

Mr. Theobald hath restored the true reading instead of, 'Master Thomas Page,' the erroneous reading of all the preceding editions.

P. 256. *Latten bilboe.*

Mr. Theobald informs us, that *latten* signifies a thin plate of a compound metal called mountain copper. Mr. Warburton explains it to 'be tinned plates 'beaten out thin.' They are both mistaken. The truth is, it means a thin plate of iron tinned over, which is still known by that and no other name in the western part of the island. The sarcasm intended by this cant expression, I suppose, is, That Slender had neither courage nor strength, as a latten sword hath neither edge nor substance.

P. 257. *Upon All-Hallowmas last, a fortnight afore Michaelmas.*

Mr. Theobald conjectures that the poet wrote *Martlemas*, not *Michaelmas*, and I think the reason he gives in support of his conjecture makes it a very probable one.

P. 258. *That the lips is parcel of the mind.*

It is surprising that this absurd piece of nonsense should have escaped the animadversion of the latter editors, since the ancient editions gave us, 'parcel of the *mouth*,' as is evident from Mr. Pope's intimation at the bottom of his page. There can be no doubt, from the mention made of the mouth in  
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the words immediately preceding, but that it is the genuine text of our poet.

P. 259. *I hope, upon familiarity will grow more contempt.*

This is an emendation of Mr. Theobald, for in all the former editions we find, 'more content.' I must however own myself too dull to discover, either more salt and humour, or a more reasonable cause of laughter, in the misapplication of the proverb, than in the blunder which mistakes the most essential word in it.

P. 260. *I keep but three men and a boy yet.*

See Canons of Criticism, p. 169.

P. 263. *And translated her out of honesty into English.*

That is, says Mr. Warburton, 'into a corrupt language.' But why is English a corrupt language? Falstaff had just been interpreting Mrs. Ford's behaviour into a declaration in plain English; on which Pistol observes, that he had translated her out of honesty into a declaration, amounting to a plain confession, in so many English words, of her lasciviousness.

P. 265. *For gords and fullam holds.*

I should rather think the poet wrote, 'if Gord and Fullam holds,' and in consequence put a comma only at the end of this and the next line.

Ibid. *For the revolt of mien is dangerous.*

This nonsense is substituted in the place of the common reading, which, as appears from Mr. Pope's edition, was, 'for *this* revolt of *mine* is dangerous;'

the sense of which is obvious, and plainly alluded to in Pistol's reply, 'Thou art the Mars of malecontents.' Neither Mr. Theobald nor Mr. Warburton have given the least hint of this unwarrantable liberty they have taken with the text.

P. 272. *Why, I'll exhibit a bill in the parliament for the putting down of mum.*

I can see no pretext, not even the slightest, for introducing *mum* in this place. It is a German, not a Flemish liquor, and Falstaff, as is well known, dealt chiefly in sack. The preceding appellation of 'Flemish drunkard' alludes to the general corpulency of that people, a circumstance which in the satirical representations of it is continued to this very day. Mr. Theobald's conjecture, 'for the putting down of *fat men*,' is much more tolerable. But I can see no reasonable objection to the common reading, 'for the putting down of *men*,' that is, for the restraining the licentious impudence of men, and taking them, as the vulgar phrase is, a peg lower. But the simplicity of it seems to have disgusted Mr. Warburton, whose profusion of learning on this occasion is beside every other purpose, except that of throwing dust in the eyes of the reader.

P. 273. *These knights will lack, and so thou shouldst not alter the article of thy gentry.*

Mr. Warburton's bile is not a little moved at the common reading, 'these knights will *lack*;' 'the unintelligible nonsense of which, he says, is hardly to be matched.' Yet I am much mistaken if he hath not overmatched it by his own emendation, especially if we take his own interpretation of it too into the account. It is this, 'These Knights will lack a title, that is, risque the punishment of degradation, rather than not make a whore of thee.'

I can scarce believe my own eyes, while I go over the particulars of this enormous imposition on the reader's understanding. To *lack*, is to *lack a title*; to *lack a title*, is to *risk the punishment of degradation*; 'and so *thou shouldst not*, is a mode of speech amongst the writers of that time equivalent to, *rather than* ' *thou shouldst not*;' a mode so repugnant to the idiom and construction of our language, that I will venture to assert, our critick will never be able to produce a single instance of it. He seems indeed to have confounded and mistaken, *rather than thou shouldst not*, for *if so be*, or, *in case, that thou shouldst not*, expressions of a very different import, and which by no means suit his purpose. But to crown the whole, to *alter the article of thy gentry*, is, to *be a whore*. It would be an affront to the common sense of the reader, to waste his time in animadverting seriously on such a heap of confusion and absurdity. Let me rather try, if it be not possible to make sense of the common reading. To *hack*, is, to cut, wound, or slash; and as the proper employment of a Knight in that age was fighting, hacking or slashing may be imputed to them without impropriety, as the practice of their profession. But, as they could not be supposed to exercise their valour on the persons of their mistresses, we must conclude this hacking to be intended of their reputations. If so the sense will be, "If you are so fond of quality as to be flattered with the address of a Knight, your reputation will be in danger of being wounded and mangled by his boasting of favours, which perhaps you have never granted. You had better therefore be content with your present quality of a plain gentlewoman, than be ambitious of the title of my Lady, at the expence of being pointed at as a Knight's paramour." I am by no means sure that I have hit on the poet's meaning in this very  
obscure

obscure passage, but at least I have not interpreted it into nonsense.

P. 274. *Unless he knew some strain in me.*

We should read, *stain*, as it is in Mr. Pope's edition; I should have thought it to be an error of the press, if I had not found it also in that of Mr. Theobald.

P. 276. *I have a sword, and it shall bite upon my necessity.*

See the Canons of Criticism, p. 115.

P. 279. *Will you go on, Heris?*

The nonsense of the former editions was, 'Will you go *an heirs*?' Mr. Warburton assures us, '*heris* is 'an old Scotch word for master.' It may be so for ought I know. But as my experience hath taught me some distrust of this gentleman's positive assertions in matters of this nature, I must beg leave to doubt of it. Besides, this word, according to this interpretation of it, is of the singular number, and yet is addressed, not to Ford, but to Page and Shallow, as is evident from what immediately follows. I see no reason neither why, either Shakespear, or mine host of the garter, should chuse to talk old Scotch, and therefore I should rather suppose our poet might have written, 'Will you go on, *hearts*?' an expression suited to the jovial character of mine host, and not very different in appearance from the common reading, especially when spelled, as it anciently was, *berts*. Mr. Theobald's conjectures, 'Will you go on *here*?' or, 'Will you go *mynheirs*,' carry with them, in my opinion, very little probability.

P. 279. *And stand so firmly on his wife's frailty.*

Mr. Warburton takes great pains to explain and justify this reading, but, in my opinion, with little success. To consider his own illustration; if I stood on a rotten bridge, and one, to warn me of my danger, should tell me I stood firmly on a rotten plank, I should think it very extraordinary language. So if any one should tell me his neighbour was a secure fool, and rested upon his wife's frailty, I should conclude it to be a slip of his tongue, or that he affected to talk nonsense. Mr. Upton, Critic. Observ. p. 176, goes another way to work. According to him, Ford was going to say *honesty*, but corrects himself, and adds unexpectedly, *frailty*, with an emphasis. I must own this appears to me too studied and affected to be probable. I therefore readily agree with Mr. Theobald and Sir Thomas Hanmer in substituting *fealty*, or rather, to avoid ambiguity, though the alteration be somewhat greater, *fidelity*.

P. 280. *I will retort the sum in equipage.*

I suppose the meaning is, I will allow up whatever you shall lend me by a longer attendance on you as a part of your equipage; for that *equipage* was ever used as a cant term for *stolen goods*, wants certainly some proof.

P. 281. *Your bold-bearing oaths.*

The common reading was, 'bold-beating oaths;' perhaps the poet might have written, 'Your bold *cheating* oaths.'

P. 284. *This pink is one of Cupid's carriers.*

A pink is properly a vessel with a small narrow stern. Mr. Warburton is mistaken throughout in his account of it. It is not 'a vessel of the small craft,'  
since



since many of them are of great burthen ; it is not peculiarly ‘ a carrier,’ otherwise than all merchant ships may be so termed ; nor is it ever so called.

P. 284. *Up with your fights.*

The fights of a ship I take to be the nettings, and other shelter on the decks and tops, which give some protection to the sailors while they are fighting the ship.

P. 290. *Is he dead, my Françoyes ?*

In every other edition, I apprehend, we find, ‘ my *Francisco*.’ Mr. Warburton ought to have informed the reader upon what authority he hath substituted a word, which, as it is here spelled, is of no language.

P. 292. *Cry aim.*

See my notes on Fletcher’s *False One*, vol. iv. p. 169.

P. 300. *He speaks holy-day.*

That is, his conversation inspires mirth and festivity, such as would become a holyday. Mr. Warburton’s interpretation, ‘ he speaks in a high-flown, fustian ‘ stile,’ is quite foreign to the purpose, as well as the authorities by which he pretends to support it. The language of Mr. Fenton, wherever he is introduced in this play, hath not the least tincture of that high-flown fustian with which our critick groundlessly charges him.

P. 303. *The tire-vailant.*

Notwithstanding the profound researches Mr. Warburton hath made in the learning of head-dresses,

I am afraid he hath committed a small oversight in this emendation, since his explanation of it is utterly inconsistent with the text of our poet. He informs us, that the *tire-vailant* was 'so securely inclosed in kerchiefs, &c. that nothing could be seen above the eyes or below the chin.' How then could 'the right arched bent of Mrs. Ford's brow' become it, as the poet assures us it did, when it could not even so much as be seen under it? The common reading was, 'the *tire-valiant*,' but the old quarto, it seems, reads, 'the *tire-vellet*.' Possibly the poet might have written, 'the *tire-velvet*.' But this is submitted with all due deference to Mr. Warburton's consummate erudition.

P. 308. *So, now uncape.*

To *uncape*, may, for ought I know to the contrary, signify in fox-hunters language, 'to dig out the fox when he is earthed.' But it cannot signify in this place, as Mr. Warburton would persuade us, 'take out the foul linnen under which the adulterer lies hid.' Mr. Ford seems to have had no suspicion of the buck-basket, which had been carried away without examination some time before. It must mean here, disperse and search for his hiding-place. I think therefore Sir Thomas Hanmer's emendation, *uncouple*, a thing usually done when the dogs are turned loose and put to hunt, is by no means improbable.

P. 311. *If opportunity and humblest suit  
Cannot attain it, why then——*

I think Dr. Thirlby's emendation,

*If importunity and humblest suit,*

is extremely probable. Opportunity might be of  
some

some advantage towards winning the good will of the lady, but what it could avail with the father, who might be readily and equally applied to at all times, is not so easy to conceive.

P. 313. Ann. *Alas, I had rather be set quick i' th' earth.*

Quick. *And bowl'd to death with turnips.*

I can see no reason for giving the last line, which in the preceding editions is part of Anne's speech, to Quickly; nor do I understand how it ridicules the *imprecation*, as Mr. Warburton is pleased to call it, which immediately precedes it. The expression indeed is not very delicate, but it appears to be quite serious. I am sure there is nothing in it to 'mock the young woman's aversion to Quickly's master, the doctor,' for whom too this latter doth not appear to interest herself in the least.

P. 315. *A bitch's blind puppies.*

The honour of this correction, which escaped Mr. Pope, is due to Mr. Theobald, though Mr. Warburton hath not thought proper to give it him.

P. 317. *By her invention, and Ford's wife's direction.*

The common reading was, *distraction*, and so it might still have been, if Mr. Warburton's wits had not been in some little distraction when he took it into his consideration. To authorize his correction, he tells us, 'Falstaff is here speaking of the part which 'Ford's wife bore in an artful contrivance to deceive 'him.' He did not consider that Falstaff was utterly ignorant there had been any contrivance to deceive him, and imputes the disagreeable consequence of the last meeting, to the hurry Mrs. Ford was in on her

her husband's approach, which occasioned the mistake he supposed the servants made in the direction given them.

P. 328. *They must compt off.*

Notwithstanding Mr. Warburton's authority, I cannot easily persuade myself that, to compt off, is used to signify, 'to clear the reckoning;' and if it were so used here, it would be quite beside the purpose. For, if I mistake not, the poet is in this passage satyrizing the imposing disposition of hosts or inn-keepers; but sure nothing can be more reasonable than that every guest should pay his reckoning. The old reading, *come off*, means, I suppose, in our host's phrase, come off handsomely, that is, pay exorbitantly for their entertainment. Mr. Warburton had but three pages before acquainted us, that 'Englishmen hate long speeches, which hath made our tongue abound with half sentences, and, what is more, with half words.' This observation will, I flatter myself, sufficiently justify the interpretation I have given of the text. See however the Canons of Criticism, p. 72.

P. 330. *With some diffused song.*

I take 'diffused song' to signify a song of some length, sufficient to afford leisure for all the circumstances that were to follow.

P. 335. *But that my admirable dexterity of wit, counterfeiting the action of an old woman, delivered me.*

Mr. Theobald very severely reproaches the former editors with want of sagacity, for not having discovered, that the counterfeiting the action of an old woman was the ready way to be set in the stocks instead of being delivered from them, as none but  
old

old women are suspected of being witches. He is therefore very positive in the certainty of his correction, *a wood woman*, that is, a crazy frantick woman. But Mr. Theobald should have considered that all old women were not suspected of being witches, at the time this play was written, nor set in the stocks as such; unfortunately Sir John was taken dressed in the very cloaths of the wise woman of Brainford, a generally reputed witch, and from this appearance believed to be herself in person, till by dexterously managing his disguise, he persuaded the constable and mob that he was a quite different woman, and not the witch they had taken him for, and that without being himself detected.

P. 342. *You cupben heirs of fixed destiny.*

The common reading was, *orphan-heirs*; the epithet *orphan* Mr. Warburton rejected, because ‘Destiny, whom they succeeded, was yet in being.’ But, if she was, I should be glad to be informed with what propriety they are called *heirs*, since it is a standing maxim in the law, *Nemo est hæres viventis*. He adds by way of explanation, ‘they minister and succeed in some of the works of destiny.’ As to their succession (to pass over their ministry) this critick misleads us by an equivocal sense of the verb, *succeed*, which signifies as well, to perform with effect, as, to inherit. In this latter sense, the only one which can be applied to the word, *heirs*, he surely will not say that the fairies succeed destiny, which he himself supposes to exist eternally. Mr. Upton, Critic. Observ. p. 301. observes that the Greek word ἑρως, from which ὀρφανὸς is derived, signifies, dark, obscure; and would persuade us that Shakspear, well acquainted with this Greek etymology, calls the fairies the orphan heirs of destiny, because they administer in her works acting



ing in darkness and obscurity. The bare mention of such an interpretation is a sufficient refutation of it. Till some critick of a happier imagination shall furnish us with a better reading, I would suppose our poet might have written,

*You harbingers of fixed destiny.*

P. 342. *Rein up the organs of her fantasy.*

The common reading is, ‘*raise up.*’ But though this expression easily admits of an interpretation not unsuitable to the occasion in which it is used, to wit, ‘*elevate her imagination above the sphere of sensual objects,*’ yet I very readily acquiesce in this emendation of Mr. Warburton’s, and believe he may have given us the true reading.

P. 345. *Lust is but i’ th’ blood, a fire.*

If Shakespear wrote thus it appears hardly conceivable by what mistake his editors should give us, ‘*a bloody fire,*’ which is the common reading. I cannot therefore help thinking this latter came from the poet. The sense is exactly the same in both. The only difference is in the form of the expression, and the use of the adjective, *bloody*, to signify, *of*, or, *in the blood*, a signification of which there are few, if perhaps any, other examples to be found.

*Ibid. As thoughts to blow them, higher and higher.*

Read, agreeably to all the other editions, ‘*do blow them.*’ The mistake is certainly the printer’s.

P. 348. *I am not able to answer the Welch flannel.*

I think it should be, ‘*this Welch flannel.*’ Mr. Warburton tells us, Shakespear possibly wrote, ‘*Welch flamen.*’ Undoubtedly it would have been perfectly  
in

in character; for I suppose this gentleman, by some inspiration or other, hath discovered, that Falstaff was as well acquainted with the Roman antiquities as himself. But see the Canons of Criticism, p. 96.

## Measure for Measure.

P. 356. *Put that to your sufficiency, as your worth is able.*

I cannot understand that by the word, *sufficiency*, in this place is meant, as Mr. Warburton interprets it, ‘authority, or delegated power;’ nor do I believe that it is ever used in that signification. It means in general abilities of every kind, and I take it to comprehend on this occasion all the moral virtues of an able governor; integrity, courage, steadiness, resolution, vigilance, diligence, &c. To all these taken together the Duke bids Escalus add his own science, that is, his skill in the properties of government, as that by which they were all to be directed, and, as opportunities should arise, called forth into action. ‘As your worth is able,’ means, As your good understanding and disposition will enable you to do. I think however with Mr. Theobald, that it is not improbable that a line immediately following this may have been dropped by the transcriber or the first editor, as the old editions give us,

*But that to your sufficiency, as your worth is able.*

Ibid. *For you must know, we have with special roll  
Elected him our absence to supply.*

The common reading is, ‘with special *soul*.’ Where the *soul* is put for one of its principal faculties, the judgment; or, at least for one of its principal operations, deliberation. Mr. Warburton was therefore

fore too hasty in charging this expression with nonsense. I am afraid his own emendation is much more justly liable to the same imputation. For though officers may be appointed by a roll, which by the by is but an uncouth word for a patent or commission, yet it can scarce be said with propriety, that they are elected by a roll, this being in truth the action of the mind, and not of a piece of parchment, which can only testify that election. See the Canons of Criticism, p. 29.

P. 358. *We have with a prepar'd and levell'd choice  
Proceeded to you.*

The ancient reading was, 'leaven'd choice,' which Mr. Upton, Critic. Observ. p. 211, justifies by telling us, that leaven is a sour and salted dough, prepared to ferment a whole mass, and to give it a relish; and accordingly he interprets the word in this place, rightly seasoned, as they prepare leaven. It were to be wished, that criticks, when they give us the interpretation of a difficult word, would be pleased only to take the trouble to put their interpretation in the place of the word interpreted, and consider how it suits with the sense of the whole passage. In that now under consideration, I must confess, that a rightly seasoned choice, or a well relished choice, convey no determinate idea, and in truth no idea at all to my mind. It appears to me, that Mr. Warburton's emendation, *levelled choice*, is liable to the same objection. He tells us that 'the allusion is to archery, when a man has fixed upon his object after taking good aim.' But, besides the very just observation of the author of the Canons of Criticism, p. 167. that people generally fix upon the object they would shoot at before they take aim, I apprehend a choice levelled at one object is just equivalent to no choice at all. If I may  
have

have leave to offer my own conjecture, I should suppose the poet might have written,

*We have with a prepar'd unleaven'd choice.*

where, by *unleavened*, I would be understood to mean, unbiassed, uninfluenced, by any private affection or other partiality whatever. Mr. Upton, in the place above quoted, rightly informs us that the expression is borrowed from the Scriptures, where the word, *leavened*, is generally used to signify something corrupt and amiss, and quotes in the same sense a passage of our poet in *Cymbeline*, vol. vii. p. 291.

P. 360. Lucio. *In any proportion, or in any language.*

If we consider the connection of the several parts of this dialogue, and their mutual dependance on and reference to each other, we shall, I imagine, be convinced, that this reply ought to have been given to the second gentleman, not to Lucio.

*Ibid. Grace is grace, despite of all controversy.*

The meaning is, Saying grace is saying grace, in all religions, whatever controversy there may be concerning their respective truth. The quibble upon the word *grace* does not begin till the sentence immediately following. Mr. Warburton, with his head full of theological controversy, and by the assistance of a warm imagination, can discover in these words a reference to the disputes concerning the doctrine of grace, which it doth not appear the poet so much as thought of.

P. 366. *A man of strict ure and firm abstinence.*

The common reading is, *strieture*, a word which I take to be one of the numerous peculiarities of Shakespear's language, and used for strictness. *Ure*,  
as

as Mr. Warburton informs us, signifies ‘conduct  
‘or practice.’ I believe not, and he ought at least  
to have produced an example to prove it, which the  
compound verb *enure* doth not, as the meaning of  
the simple original word is frequently much altered  
in the compound derivative. The common accepta-  
tion of the word, *ure*, is the same as that of the  
similar word, *use*, only it hath generally a reference  
to the thing used, rarely to the person using. In  
Chaucer it signifies the same as the French word,  
*heur*, fortune, luck.

P. 367. *The needful bits and curbs for head-strong  
steeds,  
Which for these nineteen years we have let  
sleep.*

The three emendations, *steeds* for *weeds*, *nineteen*  
for *fourteen*, *sleep* for *slip*, were, I apprehend, first  
published by Mr. Theobald, though Mr. Warbur-  
ton hath thought proper to pass by this circumstance  
without notice.

Ibid. *And yet, my nature never in the sight  
To do in slander.*

I confess I can make no sense of these last words.  
Perhaps the poet wrote,

*To do it slander.*

That is, so as that any one may be able to fix the  
slander upon it.

P. 368. *How I may formally in person bear.*

Read, ‘*my person*,’ agreeably to Mr. Pope’s edition.  
I suppose it was a mistake of the printer in Mr.  
Theobald’s edition, and from thence faithfully  
copied into that of Mr. Warburton.

P. 375.



P. 375. *Which at that very distant time,*

In Mr. Pope's edition it is, 'which at that very *instant* time,' which I suppose is right; for the poet through this whole dialogue places the absurdity of expression to the account of the constable, not of the tapster, whose character is that of impudent impertinence.

P. 378. *They will draw you, master Froth, and you will hang them.*

I must own I do not understand the meaning of this passage. If we suppose the poet might have written, 'you will hang *on* them,' the sense will be, you will be reduced to the wretched employment of serving as an underling to them for a mean livelihood.

P. 383. *Why, all the souls that are, were forfeit once.*

Mr. Warburton hath rejected the common reading, 'all the souls that *were*,' because, as he tells us, it 'is false divinity.' By which I apprehend he doth not mean that what is said is *false*, but that it doth not come up to the whole of what divinity teaches us on this head. He cannot however be ignorant that this is a point upon which even divines differ, and which the poet in all probability did not intend to decide in this place.

P. 384. *And mercy then will breathe within your lips,  
Like man new made.*

Mr. Warburton rightly observes, that 'this is a fine thought, and finely expressed;' yet he seems not rightly to have understood, either the thought, or the expression. I take our poet's meaning to be this; If you allow this consideration its due weight,

G

you

you will find mercy breathing within your lips, as if a new man were formed within you, so totally different will your sentiments be from those which have the ascendant over you at present.

P. 385. *Most ignorant of what he's most assur'd,  
His glassy essence;*

So this place should be pointed. The latter expression hath some ambiguity in it. It may either mean his brittle essence, or, his essence like a looking-glass, which exhibits the resemblance or representation of whatever is presented before it, as the mind, by the ideas impressed on it, exhibits a certain resemblance of all the objects which surround it. It is not certain which of these senses was intended by the poet, though the first seems best adapted to the level of common apprehension.

P. 386. *She speaks, and 'tis such sense,  
That my sense bleeds with it.*

Mr. Warburton would persuade us, that, *bleeds*, is 'a very sensible word, but, *breeds*, which is the reading of the first folio, hath no meaning in it.' The very contrary of this appears to me to be the truth. It is plain from the context and the whole progress of the play, that Isabella had moved no compassion in the breast of Angelo, which indeed might have been properly expressed by the word, *bleeds*: But she had excited lust there, which was even then teeming with new conceptions and designs, as is properly hinted by the word *breeds*.

P. 387. *Prayers from preserved souls.*

See the Canons of Criticism, p. 160.

P. 387.

P. 387. Isab. *Heav'n keep your honour safe!*

Ang. *Amen:*

*For I am that way going to temptation,  
Where prayers cross.*

That is, 'For I am labouring under a temptation of that peculiar and uncommon kind, that prayers, and every other act of piety or virtue, tend to inflame instead of allaying it.' For it was the very piety and virtue of Isabella that gave an edge to the lust of Angelo. The long monologue of Angelo which immediately follows establishes incontestably the justness of this interpretation.

P. 390. ————— *Oh, injurious love,  
That respites me a life, whose very comfort  
Is still a dying horror!*

Mr. Warburton justifies this reading upon the supposition that Juliet was to suffer death as well as Claudio, but that 'her execution had been respited on the account of her pregnancy, the effect and consequence of her love.' A supposition absolutely without foundation, and of which there is not the least hint given in the play, which on the contrary very clearly insinuates, that her punishment was not to extend farther than the infamy and some confinement. I cannot therefore but concur in Sir Thomas Hanmer's correction,

*Oh, injurious law.*

*Ibid. Grown fear'd and tedious.*

*Sear'd*, which Mr. Warburton hath substituted in the place of the old corrupt reading, *fear'd*, signifies *scorched*, not *old*, as he is pleased to interpret it. He should have carried his correction a little

farther, and given us, *fear*, or, *fere*, which indeed signifies, *dry*, and by a metaphor, *old*. We are obliged to an unlucky slip of our critick's memory, otherwise the French word, *fade*, would undoubtedly have found its place here.

P. 394. *As I subscribe not that, nor any other,  
But in the loss of question.*

I cannot discover any sense in these last words. I would therefore offer my conjecture, that the poet might possibly have written,

*But in the list of question.*

that is, as a mere supposition only, as a question of pure curiosity which accidentally occurred, not as a proposal,

P. 395. *Let me intreat you, speak the formal language.*

The common reading was,

*Speak the former language.*

That is, 'Tell me, as you did at first, that there is no hope of mercy for my brother, he must die. It would give me much less pain to receive this short though most disagreeable answer, than to hearken to this insidious attempt upon my honour.' Mr. Warburton, not understanding this, would impose upon us,

*Speak the formal language.*

That is, as he interprets it, 'Speak the plain direct language,' which I suppose must mean, tell me in plain downright terms you have a mind to lie with me. A proposition the most indecent in a virgin of Isabella's character, as well as an expression, which I will venture to say hath never been used in this sense by any one English writer, and which no Englishman would ever so understand,

P. 396.

P. 396. *And now I give my sensual race the rein,*

So this line should be pointed. This is a pretty bold metonymy, *race* for *racers*. It is indeed somewhat qualified by the epithet, *sensual*, and, I suppose, means, And since now I give my senses the rein in the race they are now actually running.

P. 398. *If I do lese thee, I do lose a thing,  
That none but fools would reck.*

Mr. Warburton, according to the usual custom of criticks, takes a great deal of pains to prove by parallel examples, that the word, *reck*, may be admitted here without impropriety, which no body, I presume, doubts. His business was to shew, that the word, *keep*, which is the ancient reading, cannot maintain its ground without absurdity. This he attempts to do by telling us, that this expression contains ‘a direct persuasive to suicide.’ I must own it looks somewhat that way, as he understands it. But, besides that there could not be the least danger of its having that tendency in the present case, we ought to treat the poet’s language with great indulgence, and not hurry away immediately to an alteration, than which nothing is more obviously easy, if it be possible by any means to reconcile it to common sense. What hinders us therefore from acquiescing in the interpretation of Mr. Upton, Crit. c. Observ. p. 312. ‘That which none but fools would be eager or anxious about keeping, as if it were a thing of real worth or value?’ The whole drift and tenor of the following discourse answers exactly to this explanation. It is well known that the expression, *to take kepe*, in our old language signifies, to be careful, heedful, or anxious about a thing.



P. 398. ———— *Thou art not noble ;  
For all th' accommodations, that thou bear'st,  
Are nurs'd by baseness.*

This passage is perfectly well explained in the *Canons of Criticism*, p. 133. where Mr. Warburton's astonishing interpretation of it is at the same time deservedly exposed.

P. 400. ———— *for pall'd, thy blazed youth  
Becomes assuaged, and doth beg the alms  
Of palsied eld.*

For this most incomprehensible nonsense, to which I might safely defy any man to produce a parallel out of Chapman, Howard, Davenant, or even the well-known Hurlothrumbo itself, we are obliged to the critical acumen of Mr. Warburton. Who else could ever have imagined, that, 'to beg the 'alms of palsied eld,' signified 'to contract the infirmities of age?' The common reading,

————— *for all thy blessed youth  
Becomes as aged, and doth beg the alms  
Of palsied eld.*

is fully and very justly explained in the *Canons of Criticism*, p. 31.

Ibid. ———— *and when thou'rt old and rich,  
Thou hast neither heat, affection, limb, nor bounty  
To make thy riches pleasant.*

The common reading was not *bounty*, but *beauty*, which Mr. Warburton thinks he hath effectually discarded by asking, 'How does beauty make riches 'pleasant?' But what can be more obvious than the answer, By recommending the possessor to the favour of those, in whose power it is to contribute to his pleasure? On the other hand the critick himself cannot avoid confessing, that the observa-  
tion,

tion, as he hath altered it, 'is not altogether just.' For though bounty is not the peculiar virtue of old age, yet every one must be convinced by numerous examples, that it is by no means incompatible with it.

P. 401. *Why, as all comforts are; most good in deed.*

The meaning is, That the comfort she brought him was in its own nature, and in reality, good and advantageous to him, though the words in which she was about to express it would sound harsh and uncomfortable in his ears. What follows sufficiently ascertains this interpretation: For she immediately goes on to give him notice, that he was with all speed to set out to take possession of the happiness reserved in heaven.

Ibid. *Therefore your best appointment make with speed.*

*Appointment* here includes confession, communion and absolution, as Mr. Upton, Critic. Observ. p. 190, rightly observes. It signifies in general preparation for a journey, or for battle.

P. 402. *Why give you me this shame?*

*Think you, I can a resolution fetch  
From flow'ry tendernefs?*

I cannot see in what sense this passage, as it is now pointed, can be applicable to, or consistent with, what immediately preceded and gave occasion to it. Isabella had been expressing pretty strongly her apprehensions that the love of life, or fear of death, might prevail on Claudio to encourage a proposal which dishonoured him. He expresses some indignation at this apprehension,

*Why give you me this shame?*

and begs his sister to entertain a better opinion of him in the following words, which I think should be thus pointed.

*Think you I can a resolution fetch  
From flow'ry tenderness.*

That is, I must desire that you, on your part, will do me the justice to think, that I am able to draw a resolution even from this tenderness of my youth, which is commonly found to be less easily reconciled to so sudden and so harsh a fate. This interpretation is fully confirmed by what immediately follows in Isabella's answer.

P. 402. *The priestly Angelo?*

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*The damned'st body to invest and cover  
In priestly guards.*

We should undoubtedly restore the ancient reading in both places, 'the princely Angelo,' and 'in princely guards.' Nothing can be weaker, or more destitute of all foundation, than Mr. Warburton's criticism. Angelo is represented as supporting the state of a prince, and the authority of government, by excessive severity; but there is not the least hint in the whole play of his affecting a sanctified exterior, or setting up for a devotee. *Priestly guards*, we are told, 'means sanctity,' but how the body could be invested or covered with sanctity Mr. Warburton hath not thought proper to explain; for I presume he doth not imagine that he wore the priestly habit, to which he could be no way entitled, as appears by his marriage afterwards, as well as from many other circumstances needless to enumerate. 'In princely guards,' most certainly signifies, in a habit adorned as became a prince. See the *Canons of Criticism*, p. 82.

P. 403.

P. 403. *Yes, he would give thee for this rank offence,  
So to offend him still.*

The present reading is a conjecture of Sir Thomas Hanmer adopted by Mr. Warburton. I must own I think the vulgar text much more elegant and expressive.

*Yes, he would give't thee, from this rank offence,  
So to offend him still.*

Yes, he would put it in your power, from the advantage this rank offence of his would give you over him, to go on in the commission of the same sin, without fear of the law, or of his authority, for the future.

P. 404. *And the delighted spirit.*

See this expression finely illustrated by Mr. Seward in his preface to Beaumont and Fletcher, p. 68.

Ibid. *Of those, that lawless and uncertain thoughts  
Imagine bowling.*

I think the more elegant expression would be,

*Of those, whom lawless and uncertain thought  
Imagines bowling.*

Mr. Pope's edition hath, *uncertain thought*, but then it is inconsistently joined with the verb plural, *imagine*.

P. 411. *What, is there none of Pigmalion's images,  
newly made woman, to be had now.*

I suppose the meaning of this very affected cant is, Are there no fresh women, no maidenheads, to be had now? For Pigmalion's statue newly made woman, was certainly a pure virgin. Mr. Warburton chuses to understand it, 'Are there no women come  
out

‘out cured from a salivation?’ With what propriety is left to the reader’s judgment.

P. 411. *It’s not down i’ th’ last reign.*

The common reading was, ‘*Is’t not drown’d i’ th’ last rain?*’ For a refutation of this most nonsensical conjecture, see the *Canons of Criticism*, p. 25. where this whole passage is well explained.

Ibid. *Go, say, I sent thee thither for debt, Pompey;  
or how——*

This emendation may vie with the preceding one, and it is hard to say which is the strongest proof of a judgment naturally biased towards what is wrong. The old reading, ‘Go, say, I sent thee thither. For debt, Pompey, or how?’ is so clear, and so much in character, that it needed neither to be explained nor justified. The author of the *Canons of Criticism*, p. 25, 26. hath however performed both those good offices with exactness; except that it happens, I know not how, that he falls into the same mistake with Mr. Warburton, of putting the following words, ‘for being a bawd, for being a bawd.’ into the mouth of Pompey, which properly belong, and in the editions I have seen are given, to the constable.

P. 412. *It is too gentle a vice.*

The common reading, ‘It is too *general* a vice,’ is well explained and vindicated, and Mr. Warburton’s sophistry sufficiently detected and exposed in the *Canons of Criticism*, p. 26.

P. 413. *And he is a motion ungenerative, that’s in-  
fallible.*

Mr. Upton, *Critic, Observ.* p. 224. rejects the vulgar



gar reading, 'he is a *motion generative*,' which is indeed nonsense, and substitutes in its place, 'he is a *notion generative*,' which expression he thus explains; 'Though he hath organs of generation, yet he is a mere idea; all spirit, no flesh and blood.' But though *notion* should be allowed to stand for an idea, it can surely never signify a *spirit*; much less can it be admitted on his single authority, that the word, *generative*, means, that which hath the organs of generation, especially as from the whole drift of the discourse it appears, that Lucio was even doubtful on this very head with regard to Angelo, whom he expressly calls a little lower, an 'ungenitur'd agent.' This incongruity therefore was too palpable to impose on Mr. Warburton, who hath chosen to admit into his text (though, as usual, without the least acknowledgment or notice) this conjecture of Mr. Theobald, 'he is a *motion ungenerative*,' an expression protected by its own obscurity, and which it is impossible to attack, because it is impossible to understand it. The true reading however is so extremely obvious, that I imagine it can hardly be missed by any one, whose eyes have not been clouded by the mist of erudition. Though I am steadily of opinion, that conjectures ought to be proposed with modesty, not obtruded with a dictatorial air, yet I will venture for once to say, that Shakespear wrote, *and he has no motion generative*, the meaning of which needs no explanation.

P. 415. *This would make mercy swerve, and play the tyrant.*

The common reading was, 'This would make mercy *fear*,' which, agreeably to a very common form of expression, This would make a saint swear, I suppose means no more than that the excess of the provocation would get the better of the mild disposition

sion even of Mercy herself, and put her in a passion, and therefore can see no sufficient foundation for altering the text.

P. 418. *How may that likeness, made in crimes,  
Making practice on the times,  
Draw with idle spiders' strings,  
Most pond'rous and substantial things!*

Mr. Warburton acknowledges, and with good reason, the obscurity of this passage. I must own, I am by no means satisfied, either with the above emendation, or with the interpretation he hath given of it. *The likeness of an angel made in crimes*, to signify *hypocrisy*, though he is pleased to term it a 'pretty paradoxical expression,' appears to me to be flat nonsense. Nor can I readily believe our poet to be so barren of language, as to set, *made in crimes, making practice*, the one close by the side of the other, especially, as for the former of these phrases there is not the least pretext, even of propriety. But, in order to establish the genuine reading, it is necessary in the first place to lay before the reader the ancient text, which Mr. Pope's edition gives us thus,

*How may likeness made in crimes,  
Making practice on the times,  
To draw with idle spiders' strings  
Most pond'rous and substantial things!*

As the defect in the construction discovers this reading to be in some measure corrupt, may I have leave to offer the following conjecture?

*How may such likeness trade in crimes  
Making practice on the times,  
To draw with idle spiders' strings  
Most pond'rous and substantial things!*

By those 'pond'rous and substantial things.' I apprehend,

prehend, the poet understands pleasure and wealth. The former of these Angelo's hypocrisy was even then dragging to its den at the expence of Isabella's chastity; and it might justly be concluded from his treatment of Mariana, he would be as little scrupulous, when a fair opportunity offered, of gratifying his appetite for the latter,

P. 419. *My mirth is much displeas'd, but pleas'd my woe.*

In Mr. Pope's edition I find,

*My mirth it much displeas'd.*

That is, I suppose, The musick I was attending to was not of a kind to dispose me to mirth and gaiety, which it rather damp'd, though it soothed at the same time the sense of my misfortune. I must own I do not understand the meaning of Mr. Warburton's reading.

P. 421. *O place and greatness!*

Mr. Warburton supposes, 'the players removed this line with the five following from their proper place, at the end of the sixth Scene of the preceding Act, and inserted them here, in order that some time might be given to the two women to confer together.' And so far they were undoubtedly in the right, that some soliloquy of this kind was absolutely necessary to fill up that time. No other hath come down to us from the poet, and I must own I can see no reasonable objection, why this very passage might not have been applied to that purpose by the poet himself; or why those groundless and scandalous reflections on the Duke's character, which had so very lately been thrown out in his hearing by Lucio, might not very naturally recur to his thoughts

thoughts at this time, and draw from him the complaint which is here so finely expressed.

P. 422. *Doth flourish the deceit.*

That is, takes off that deformity which is naturally inherent in all deceit, and gives it a fair and commendable countenance. So in *Twelfth Night*, Vol. III. p. 183.

*Virtue is beauty; but the beauteous evil  
Are empty trunks, o'er-flourished by the Devil.*

P. 424. Clown. *Sir, it is a mystery, &c.*

If Mr. Warburton had attended to the argument by which the bawd proves his own profession to be a mystery, he would not have been driven to take refuge in the groundless supposition, ‘that part of the dialogue had been lost or dropped.’ The argument of the hangman is exactly similar to that of the bawd. As the latter puts in his claim to the whores, as members of his occupation, and in virtue of their painting would enroll his own fraternity in the mystery of painters, so the former equally lays claim to the thieves, as members too of his occupation, and in their right endeavours to rank his brethren the hangmen under the mystery of fitters of apparel or taylors. The reading of the old editions is therefore undoubtedly right, except that the last speech, which makes part of the hangman’s argument, is by mistake, as the reader’s own sagacity will readily perceive, given to the clown or bawd. I suppose therefore the poet gave us the whole thus,

‘*Abbor.* Sir, it is a mystery.

‘*Clown.* Proof.

‘*Abbor.* Every true man’s apparel fits your thief.

‘If it be too little for your thief, your true man  
‘thinks it big enough. If it be too big for your  
‘thief,

‘ thief, your thief thinks it little enough ; so every  
‘ true man’s apparel fits your thief.’

I must do Mr. Warburton the justice to acknowledge, that he hath rightly apprehended, and well explained, the force of the hangman’s argument.

P. 427. ————— *Were he meal’d  
With that, which he corrects.*

That is, *daubed, smeared.* See the Canons of Criticism, p. 202.

P. 428. *For which the pardoners himself is in.*

That is, ‘ is plunged in guilt, and obnoxious to the animadversion of the law.’

P. 429. *Shave the head, and tie the beard.*

Mr. Sympfon on Fletcher’s Double Marriage, in vol. vii. of his works, p. 191. hath restored the true reading, ‘ *dye the beard.*’

P. 430. *But, by chance, nothing of what is here writ.*

Mr. Warburton hath very unnecessarily interpolated the adverb, *here*, which is not in the preceding editions, neither does the sense require it.

P. 434. *Ey cold gradation and weal-balanced form.*

So the editions of Mr. Theobald and Mr. Warburton, upon what authority, and with what meaning, I own myself ignorant. Mr. Pope had given us, ‘ *well-balanced form,*’ which I am persuaded is the genuine reading.

P. 437. *Yet reason dares her No.*

That is, as Mr. Warburton interprets it, ‘ the cir-  
‘ cum-



‘ circumstances of our case are such, that she will never venture to contradict me: *dares her* to reply ‘ No to me, whatever I say.’ But this gentleman did not consider, that Angelo in the present case was the defendant, not the plaintiff; that he consequently had no story to tell, which might give Isabel an opportunity of contradicting, or saying, No, to it; and that her proper province was not to contradict, or say No, to a story, which from the very nature of the thing she might be sure would never be told by Angelo, but to complain, to charge, and to accuse. Besides, the peculiar propriety of the expression leads us to a quite different meaning. The adverb, *yet*, implies an objection made to what had been just before said, and signifies the same as, *however*, or, *supposing it should so happen that*, and consequently is utterly inconsistent with Mr. Warburton’s interpretation. I am convinced therefore that Mr. Upton, Critic. Observ. p. 182. has, by a small alteration in the pointing, given us the true reading and sense of this passage, thus,

*Yet reason dares her. No:*

That is, Yet the reason and justice of her cause may possibly furnish her with boldness enough to surmount even her regard for her own honour, which must necessarily suffer by the discovery. No, upon better consideration, neither can this motive have any influence: For how can she hope to be believed in contradiction to so established a character as mine?

P. 439. *He says, to veil full purpose.*

This is the common reading, which Mr. Warburton defends by telling us, that, *full*, signifies the same as, *beneficial*; and that the meaning of the whole is, ‘ *He says, it is to hide a beneficial purpose.*’

*pose.* But surely such English is not to be found in any English writer. An Englishman would at least have said, '*a* full purpose,' or, '*some* full purpose,' or, '*his* full purpose. Besides, in truth *full* is never used in the English language to signify *beneficial*, further than that every thing which is full and compleat is in the nature of the thing, if it be not in itself evil, better than that which is imperfect and defective. I have therefore not the least doubt of the truth of Mr. Theobald's correction, *'availful purpose*; unless perhaps the reader should, with Mr. Upton, Critic. Observ. p. 326. prefer, *vailful purpose*, by an aphæresis of the first syllable very frequent in our language, and of which he produces many similar instances.

P. 443. *Oh, that it were as like, as it is true!*

Isabella wanted only to persuade the Duke of the truth of her accusation. She therefore wishes that the probability of it were equal to its real truth, having then no doubt of her obtaining all the credit she could desire. This natural sentiment could not satisfy Mr. Warburton, but he must needs make a quibble of it; though he hath unfortunately miscarried even in this attempt. For, *like*, doth not signify the same as, *seemly*, as he would fain persuade us; and, if it did, the expression would be still mere nonsense, since the wish, that Angelo's crime should appear *seemly*, is a contradiction to the very purpose of her accusation. See the Canons of Criticism, p. 144.

P. 444. *Whenever he's converted. First, for this woman.*

This is the reading of the first folio, which Mr. Warburton upon another occasion, p. 390. styles '*the old blundering folio*;' but as the metre apparently suffers from this reading, all the subsequent

editions have given us, *convened*, a correction which Mr. Warburton rejects, with a very sharp reprimand to one of the editors only who has adopted it, though it must equally reach every other of them, and his friend Mr. Pope among the rest. He peremptorily affirms it to be nonsense, because, as, *convented*, signifies cited, or summoned, so, *convened*, signifies, assembled together. But doth, *convened*, never signify, cited, or summoned? We must suppose him to assert this, otherwise his objection is frivolous, and his charge groundless. I appeal now to every one but moderately conversant with English writers, especially those whose subject leads them to mention the proceedings in the ecclesiastical courts, whether the verb, *convene*, is not as frequently used as, *convent*, to signify citing, or causing to appear. I own I cannot readily quote examples of this use, having never had the precaution to provide myself with a common-place book to answer such a purpose. I am therefore obliged to have recourse to an authority, which I think not a bad one, of Mr. Ainsworth in his English Latin Dictionary, who gives a double sense to the verb, *convene*, one of which he renders by the Latin verbs, *cito*, *citeo*, which answer exactly to the English ones of citing, or causing to appear. The observation our critick makes on this occasion, ‘that Shakespear entirely neglected the metre of his verse,’ is so injurious to the character of the prince of our dramatick poets, that it ought not to be passed over in silence. He hath not indeed confined himself, like our modern tragick poets, to metre of one kind only. His is very various, and of very different kinds, but it is in general regular, with very few exceptions, unless where it is interrupted by the alternative interposition of the several speakers in the dialogue; in which case the incompleat verses ought to be regarded with the same indulgence as the-

hemistichs of Virgil; and in this liberty he hath been followed both by Otway and Dryden.

P. 445. *In this I'll be impartial.*

Mr. Theobald hath offered very convincing, and I think unanswerable, reasons to satisfy us that this reading is corrupt, and that we ought to substitute in its place,

*In this I will be partial.*

P. 455. *Her worth works yours.*

This is a conjecture of Sir Thomas Hanmer adopted by Mr. Warburton. The construction of it is, 'Her worth works your worth,' the meaning of which is, I must confess, much above my comprehension. The common reading was, 'Her worth *worth* yours,' which it was obvious to restore by the insertion of a single letter, 'Her *worth's worth* yours;' that is, You can have now no pretence of refusing her for inequality of fortune, since she hath brought you no less a dowry than your own life; or possibly the sense intended might be, You can certainly have no objection to her which will not recoil more strongly on your self; she is in all respects as good and worthy as you have shewn your self to be.

*Ibid. I spoke it but according to the trick.*

That is, I meant no harm, but spoke it only in consequence of an ill habit I have unluckily acquired.

VOLUME *the* SECOND.

## Much Ado about Nothing.

P. 4. *Even so much, that joy could not shew itself modest enough, without a badge of bitterness.*

See the Canons of Criticism, p. 122.

*Ibid. He set up his bills here in Messina, and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscrib'd for Cupid, and challenged him at the bird-bolt.*

See Mr. Theobald's Shakespear restored, p. 174. where this emendation, *bird-bolt*, or, *but-bolt*, for the nonsensical reading of the common editions, *bur-bolt*, is established from parallel passages of our poet. I apprehend however Mr. Theobald is mistaken, in understanding Benedict's challenge to Cupid to have been to fly with him. I imagine the flight to mean the flight of an arrow, and the purport of the challenge to Cupid to have been, which of the two should throw the arrow farthest; and accordingly the fool, who took up the challenge, chose for his weapon that particular kind of arrow called the *bird-bolt*.

P. 5. *So that if he have wit enough to keep himself from harm, let him bear it for a difference between himself and his horse.*

There is no fault to which criticks are more prone, and none at the same time which hath more contributed to the spoiling their credit with the world, than their intemperate licentiousness in altering the text of their author, upon the slightest, and even



upon no pretext. In the present passage the text was, ‘if he have wit enough to keep himself *warm*,’ an expression merely proverbial, which signifies no more than, if he have wit enough to take care of himself, or, if you please, to keep himself from harm. But Mr. Warburton understands it literally, and objects to it by asking very seriously, ‘How this ‘would make a *difference between him and his horse*?’ a question which deserves only to be answered by another, Did he ever know a horse that had wit enough to keep himself warm? See the *Cannons of Criticism*, p. 98.

P. 18. Leon. *Well then, go you into hell?*

Beat. *No, but to the gate; &c.*

So, I think, this passage should be pointed. Mr. Warburton’s religion is alarmed on this occasion, and in the overflowing of his zeal he treats the whole as ‘impious nonsense,’ which he pronounces to have been ‘foisted in by the players,’ with as positive an assurance, as if he himself had stood by and been privy to the doing it; though indeed without the least pretence of authority to support his peremptory assertion. To me it appears no other than the harmless pleasantry of a lively girl.

P. 19. *If the prince be too important.*

In Mr. Pope’s edition we find, *importunate*, which I suppose is right.

P. 20. Pedr. *Speak low, if you speak love.*

This speech is quite foreign to the conversation which immediately precedes between Pedro and Hero. It should therefore undoubtedly be given to Margaret, as the beginning of that which follows between her and Balthazar.

P. 20. *And that I had my good wit out of The Hundred merry Tales.*

Our poet means *Les Cent Nouvelles nouvelles*, published in 1455, by Louis XI. of France, then Dauphin, during his retreat from his father's court to that of the Duke of Burgundy.

P. 21. *Only his gift is in devising impassible slanders.*

I know no such English word as, *impassible*, to signify what will 'pass on no body;' and see no reason why we should not be content with the common reading, *impossible slanders*, that is, such slanders, as by their very impossibility confute themselves.

P. 22. *Therefore all hearts in love use your own tongues.*

See the Canons of Criticism, p. 17. To what is there said may be added, that the English language easily admits the imperative in the third person, even without the assistance of the auxiliary, *let*.

Ibid. ————— *Beauty is a witch,  
Against whose charms faith melteth into blood.*

That is, 'The firmness or solidity of faith, or fidelity in friendship, is, by the charms of beauty, dissolved and lost in the sensibility of constitution.' I know of no such old superstitious opinion concerning witches, that 'they turned wholesome liquors into blood by their charms,' to which Mr. Warburton would persuade us this expression alludes. But the propriety of the metaphor fully refutes such an imagination. For wholesome liquors, however they may be changed, are never said to be *melted* into another liquor. The charms, which are here said to have this effect upon faith, are perpetually represented in poetical language as operating in the nature of fire. And that *blood* in our poet's language fig-

signifies, 'warmth of constitution,' is evident from a passage in this very play, p. 36. 'Wisdom and blood combating in so tender a body, we have ten proofs to one, that blood hath the victory.'

P. 24. *With such impassable conveyance upon me.*

The common reading was, '*impossible* conveyance;' and the honour of this emendation is claimed both by Mr. Theobald and Mr. Warburton, neither of them taking the least notice of the other. I believe it may be right, but I understand it differently from both those gentlemen, not being satisfied that, in the terms of fencing, to *pass*, signifies the same thing as to *parry*. I should therefore apprehend the sense to be, With such conveyance, that you cannot, with your utmost speed and caution, pass within the reach of it, without being wounded.

Ibid. *She would infect to the North-star.*

See the Canons of Criticism, p. 173.

P. 25. *I cannot indure this Lady Tongue.*

In Mr. Pope's edition it is, 'I cannot endure this Lady's Tongue,' which, as a dish had been just mentioned, I suppose is right.

P. 26. *And something of that jealous complexion.*

Mr. Pope's edition, which I suppose exhibits the reading of the preceding ones, gives us, 'and something of a jealous complexion.'

P. 30. *To draw Don Pedro, and the Count Claudio, alone.*

Mr. Pope's, and, I suppose therefore, the common editions give us, 'to draw *on* Don Pedro,' which I see no reason for altering.

P. 33. *But that she loves him with an irraged affection,——it is past the definite of thought.*

Mr. Warburton hath happily explained the broken construction of this passage ; but I think he is mistaken in his correction, by which he substitutes, *definite*, for the common reading, *infinite*. His objection is, that ‘human thought cannot sure be ‘called *infinite* with any kind of figurative propriety.’ But, if we may be allowed to talk metaphysically on so trifling an occasion, I would observe, that thought may be considered in a double view, as it respects the being in which it resides, and as it respects the object which it apprehends. In the former view, as it is the action of a finite agent, it is undoubtedly finite ; but in the latter view, if it were not infinite, we could not have even the conception of infinity. Thus there can be no number, no magnitude, no distance, no duration, no finite perfection in any degree how great soever, but we find ourselves still able to conceive a greater ; nay we find ourselves even necessitated, from the very nature of the thing, to carry our conceptions further, since otherwise the idea of infinite would be absolutely unknown to us. In this sense therefore thought may be very properly termed infinite, as we can set no limits to its apprehension. And it is in this very sense that the word is used in this place. The affection of Beatrice is past the comprehension of thought, however in its own nature unlimited. An hyperbolical expression, for which every reader will naturally and readily make the proper allowances. See also the Canons of Criticism, p. 99.

P. 41. *If her, an aglet very nicely cut.*

For the *aglet* we are indebted to Mr. Warburton, since the ancient reading was, ‘an *aget*.’ He admits

mits that 'this stone was used by the ancients to cut upon,' but then, it seems, it was 'very exquisitely.' Is he sure there were no bungling artificers among the ancients? If there were, it might possibly happen, that sometimes it might be cut very vilely. I would add, that the modern artists, as well as the ancient, employed the *agat* to the same purpose of engraving figures on it, as appears from our poet's own testimony, in *Love's Labour's lost*, p. 212.

*His heart, like an agat, with your print impressed,*  
for so this passage ought to be pointed. See also Mr. Warburton's own note on the second part of *Henry IV.* vol. iv. p. 213. Where the poet uses this very appellation of an *agat*, to denote a little man. 'But what likeness between a little man and 'an agat?' Only the very same there is between a little man and a figure in miniature cut on the *agat*. The size of the stone, generally used for seals, and such other little ornaments, would not admit a figure which was not extremely small. But let me ask in return, What resemblance between a little man and the tagg of a point? Why, our critick tells us, 'these were commonly in the shape of little images, 'or at least had a head cut at the extremity.' Allowing this to be true, I can see no advantage, in point of resemblance to a little man, the image on the *aglet* hath beyond the image on the *agat*. But how doth he prove this? He quotes an instance from Mazeray, that once, Henry III. of France, on the occasion of a certain Lady's death, wore death's heads on his taggs. But how doth he know those death's heads were cut on them? As far as we can judge, at so great a distance of time, in a matter of such profound and important erudition, I should think it more likely they were stamped upon them.



P. 45. *She shall be bury'd with her face upwards.*

Mr. Theobald asks, 'What is there any ways particular in this? Are not all men and women buried so?' He therefore would persuade us the poet wrote,

*She shall be buried with her heels upwards.*

But he quite mistakes the scope of the poet, who prepares the reader to expect somewhat uncommon or extraordinary; and the humour consists in the disappointment of that expectation, as at the end of Jago's Poetry in Othello, vol. viii. p. 310.

*She was a wight, (if ever such wight were)  
To suckle fools, and chronicle small beer.*

P. 47. *And for your writing and reading, let that appear when there is more need of such vanity.*

We may thank Mr. Warburton for this most sagacious emendation, but the old reading, 'when there *is no* need of such vanity,' is certainly the true one, as being perfectly well adapted to the humour of Dogbery's character represented through the rest of the play. See the Canons of Criticism, p. 18.

P. 51. *In the reacky painting.*

That is, 'in the painting stained and smutty with smoke, or some other vapour.' *Reecky*, is from the verb, *reek*, to emit a vapour. I am not able to guess what led Mr. Pope to think it signified, *valuable*.

*Ibid.* *Like the shaven Hercules in the smirch worm-eaten tapestry, where his codpiece seems as massie as his club.*

Mr. Warburton informs us, that 'by the *shaven* Hercules is meant *Samson*, the usual subject of  
' old

‘old tapestry;’ and takes this occasion to run out into a long encomium on the *retenue*, as he calls it, of Shakespear, and of the *influence* which a *sense of religion* had on his writings, by restraining that licentiousness he was naturally inclined to: Our critick’s zeal is undoubtedly very commendable; it happens only a little unfortunately, that it is exerted on the present occasion quite beside the purpose. For this same ‘shaven Hercules’ is most certainly no other than the Grecian Hercules himself, when he was shaven, and dressed like a woman, and set to work at the distaff by his Lydian mistress Omphale. One would have imagined Mr. Warburton should have known him by his club, which is mentioned in the same sentence. See also the *Canons of Criticism*, p. 123.

P. 60. *Out on thy seeming! I will write against it.*

Mr. Warburton’s proposed correction, ‘I will *rate* against it,’ is sufficiently exposed and refuted in the *Canons of Criticism*, p. 14. But what sense can we make of the common reading? Write? ‘what? a libel?’ No, not quite that; but I take the meaning to be this, In opposition to thy seeming innocence, I will testify and avouch under my hand the truth expressed in the five lines which immediately follow, and to which the reader is referred.

P. 61. *Who hath, indeed, like an illiberal villain.*

The common and true reading was,

*Most like a liberal villain.*

See the *Canons of Criticism*, p. 18.

P. 62. ————*Griev’d I, I had but one?*

*Chid I for that at frugal nature’s ’fraine?*

This ill-coined and then clipped word, ‘*fraine*, is  
not

not to be imputed to Shakespear. Every reader will know it at first sight to be the abortive issue of Mr. Warburton's criticism. The common reading, *nature's frame*, is well explained and vindicated in the Canons of Criticism, p. 58, 197.

P. 63. *But mine, as mine I lov'd, as mine I prais'd,  
As mine that I was proud on.*

This nonsense is Mr. Warburton's. It will not, but in despite of all grammatical construction, bear even the interpretation which he himself gives of it, with which the particle, *that*, in the second line is utterly inconsistent, as it points out at the same time the true construction of the common reading,

*But mine, and mine I lov'd, and mine I prais'd,  
And mine that I was proud on,*

so clearly and strongly, that it is astonishing how it could have escaped him. See the Canons of Criticism, p. 18.

P. 64. *Trust not my reading, nor my observations,  
Which with experimental seal do warrant  
The tenour of my book:*

We may reasonably ask, What book? To which question as no reasonable answer can be given, I think it is evident that our poet wrote,

*The tenour of my books.*

P. 69. *And men are only turn'd into tongue, and  
trim ones too.*

I apprehend we ought rather to read, *tongues*.

P. 73. *And sorrow waive; cry, hem! when he should  
groan.*

This is an emendation of Sir Thomas Hanmer's,  
adopted

adopted by Mr. Warburton. I must own it appears to me flat and unnatural. The reading of the old editions was,

*And sorrow wagge;*

from which I am inclined to think it not improbable our poet wrote,

*And sorrowing cry, hem! when he should groan.*

The participle, *sorrowing*, signifies, while he is under the actual influence of his sorrow, as in the following line,

*Patch grief with proverbs; make misfortune drunk.*

For if the man doth not himself feel the grief, Leonato, just below, acknowledges it to be easy for him to administer comfort and counsel :

————— *for, brother, men  
Can counsel, and give comfort to that grief  
Which they themselves not feel; but tasting it,  
Their counsel turns to passion.*

And to the same purpose a little lower,

————— *'tis all mens office to speak patience  
To those, that wring under the load of sorrow;  
But no man's virtue, nor sufficiency,  
To be so moral, when he shall endure  
The like himself.*

Mr. Theobald, from the same reading of the old editions, conjectures the true one to have been,

*And sorrow wage; cry, hem! when he should groan;*

which he interprets to mean, ‘combat with, or ‘strive against, *sorrow*,’ but this expression is certainly not English, nor can it be supported by the authority of any one English writer, much less by that of

of our poet, though Mr. Theobald would persuade us it is not unfrequent with him.

P. 77. *Gentlemen both, we will not wrack your patience.*

That is, according to the interpretation of Mr. Warburton, to whom the honour of this correction is due, ‘we will not destroy your patience by tantalizing you.’ Even this is but an uncouth expression; but I am afraid that which he hath given us for the text is worse, for it is not English. Patience may properly enough be said to be wracked, or to suffer shipwreck, but I believe there is not a single instance in our language, where one man is said to *wrack* the patience, or any other disposition, of another. The common reading,

*We will not wake your patience,*

will, I think, very well express a sentiment very properly adapted to the occasion; We hope, gentlemen, you bear your calamity with patience; but, be this as it will, we will not on our parts awaken it into anger by further provocation. If this doth not satisfy the reader, I suppose however he would rather read,

*We will not rack your patience.*

That is, We will not *strain* it by prolonging this altercation.

P. 92. *I would not deny you.*

This expression is the exact counterpart to that of Benedick just preceding; ‘Come, I will have thee;’ which establishes the truth of this reading, a point which the obscure and intricate reasoning of Mr. Warburton can scarce make out.

The



## The Merchant of Venice.

P. 97. *Argosies.*

Mr. Pope was mistaken in imagining the word, *Argosie*, to signify 'a ship from *Argo*.' This last is an inland town of the Morea, and consequently could have no shipping. In the primary signification of the word, it denoted a ship of Ragusa; and as that city was in the middle ages famous for its trade, and extensive navigation, and particularly for building merchant ships of the largest size, every very large merchant vessel came to be called an *Argosie*. Hence too *Ragozine*, for *Ragusain*, the name of the pirate in Measure for Measure.

P. 99. *Now by two-headed Janus.*

See the Canons of Criticism, p. 184.

P. 102. *I owe you much, and, like a witless youth,  
That which I owe is lost.*

Mr. Warburton hath altered this passage for want of understanding it. The common reading was,

*And, like a wilful youth.*

That is, It hath happened to me, as it generally doth to a wilful youth; I have squandered away what I am now a debtor for. But Mr. Warburton urges, 'He had just before promised, that, what followed, should be pure innocence. Now wilfulness is not quite so pure.' Would any reasonable man have imagined, that the intention of this promise was to restrain the promiser from all mention of the follies of his youth, when he was at the same time to propose a scheme to retrieve the unhappy consequences of them? The promise therefore could relate only  
to

to the new proposal, which immediately follows this preamble. Besides, to talk with Mr. Warburton in his own way, the very state of the case which precedes the proposal, the ‘owing much when he ‘had nothing to pay,’ that is, the extravagance of making a figure at the expence of his creditors, is undoubtedly as great a breach on the purity of innocence, as the wilfulness of youth, which is not always inconsistent with it, at least is always admitted as some excuse for wrong conduct.

P. 111. *O, what a goodly outside’s falsehood hath!*

The common reading was,

*O, what a goodly outside falsehood hath!*

These words must be understood as spoken in an ironical contemptuous manner, by which they are peculiarly applied and confined to the instance which had just then presented itself to observation. They are not intended to express a general maxim, which holds universally; so that Mr. Warburton’s objection, that ‘it is not true that falsehood hath always ‘a goodly outside,’ is beside the purpose. Still more so is his other objection, that ‘this doth not take ‘in the force of the speaker’s sentiment, who would ‘observe, that that falsehood which quotes Scripture for its purpose hath a goodly outside;’ since this is the very circumstance which gave occasion to this sarcasm, and is particularly alluded to in it. The disagreeable hissing of Mr. Warburton’s reading, which betrays, either great insensibility, or at least great indelicacy, of ear, is another strong reason against our admitting it. See the Introduction to the Canons of Criticism, p. 28.

P. 113. *See to my house, lest in the fearless guard.*

The common reading was, *fearful guard*, an epithet

thet which signifies as well, what gives just occasion for fear, as what is apt to fear. So in our author's *Tempest*, p. 28.

*He's gentle, and not fearful.*

and in the First Part of *Henry IV.* vol. iv. p. 163.

*A mighty and a fearful head they are.*

Mr. Warburton seems to have been ignorant of this twofold sense of the word, *fearful*, and therefore corrupted the text under the pretence of amending it, which is an expedient always ready at the critick's hand. But I believe it will be difficult for him to prove by the authority of any one good English writer, that, *fearless*, is ever used to signify, *negligent*. See the *Canons of Criticism*, p. 19.

P. 118. *Dobbin my thill-horse.*

For this correction, which Mr. Warburton assumes to himself, we are indebted to Mr. Theobald's *Shakespear restored*, p. 165.

P. 120. *Thou speak'st it well.*

See the *Canons of Criticism*, p. 51.

*Ibid.* *If any man in Italy have a fairer table, which doth \* \* \* offer to swear upon a book, I shall have good fortune.*

Mr. Warburton not understanding part of this passage, nor readily apprehending that the sentence is abruptly broken off, without an explicit conclusion, a practice not unfrequent with Shakespear, as our critick himself elsewhere (*Much Ado about Nothing*, p. 33. note 5.) acknowledges, is pleased to treat the whole as nonsense. He is therefore obliged to have recourse to a supposition (the usual refuge of

his brethren the criticks in the like case) that a line hath been lost in the transcribing, which he supplies by asterisks, and proceeds to give us, if not the very words, at least the sense of it. But I think we have no occasion for it, and that considering the humorous and fantastical language in which the poet hath dressed the character of Launcelot, the place will very well bear the following interpretation. ‘If  
 ‘ any man in Italy have a fairer table, which pro-  
 ‘ nounces that I shall have good fortune, with as  
 ‘ much assurance as if it was ready to swear it upon  
 ‘ a book——’ Here the sentence breaks off, and we must supply, ‘I am mistaken,’ or some other expression of the like import. Mr. Theobald had not the least conception of the meaning of this passage, and therefore hath put us off with a piece of incomprehensible nonsense.

P. 123. *We have not spoke us yet of torch-bearers.*

I have no objections to this reading if it be warranted by the authority of the elder editions. *Spoke us*, if put for, *bespoke us*, that is, provided ourselves. However, Mr. Pope’s edition gives us

*We have not spoke as yet of torch-bearers.*

P. 126. *O, ten times faster Venus’ widgeons fly  
 To seal love’s bonds new made, than they are  
 wont  
 To keep obliged faith unforfeited!*

The common reading was, ‘*Venus’ pigeons*’. To this Mr. Warburton objects, ‘That it is a very odd  
 ‘ image, of Venus’s pigeons flying to seal the bonds  
 ‘ of love;’ though, he says, ‘the sense is obvious, and  
 ‘ that he knows the respect due to the aforesaid  
 ‘ pigeons.’ However he will needs have it that a  
 ‘ joke was certainly intended,’ and, to make it out,

informs us, that ‘the widgeon is one species of pigeons, and likewise signifies a silly fellow: and in this ambiguity of signification, he assures us the joke consists, and that it is in high humour.’ Now I have put all this together, I must confess it appears to me some of the most unaccountably strange stuff I ever met with. Our critick doth not see, what one would imagine even the dullest reader must see, that it is not the pigeons who are understood ‘to seal the bonds of love,’ any more than ‘to keep obliged faith unforfeited;’ but that it is Venus herself (who is drawn by them, and regulates their flight according to her own good pleasure) who is supposed to be assistant in both. It is plain therefore that he misunderstood the sense of the passage, and that to him at least it was not obvious, though I believe there are few readers to whom it would not be so. As to a ‘widgeon being one species of pigeons,’ this is a point of natural history utterly unknown to the western part at least of this island, where a widgeon is universally used to denote a particular species of water-fowl, of a middle size between a duck and a teal. It is reckoned a silly bird, perhaps from the ease with which it is snared, and the name metaphorically applied to signify ‘a silly fellow;’ but then, as it is no way connected with Venus, it can have no place here. But granting our critick every thing he can ask, what do we get by it? Why, we have an insipid conundrum fathered upon Shakespear, at the expence of a most elegant image of his own, which is quite defaced by it.

P. 132. *Yet do not sudden'y, for it may grieve him.*

I am inclined to believe Shakespear wrote,

*Yet do't not suddenly.*



P. 133. *Let it not enter in your mind of love.*

There ought to have been a comma after the word, *mind*, for the sense is, Let me intreat you by our mutual love, that you take not the least thought of it.

Ibid. *And quicken his embraced heaviness.*

See the Canons of Criticism, p. 66.

P. 135. ————— *how much honour*  
*Pickt from the chaff and ruin of the times,*  
*To be new vanned?*

The common reading was, ‘new *varnish’d*,’ which Mr. Warburton rejects, in order to avoid a confusion and mixture of metaphors. But in truth the confusion was introduced before, by adding the word, *ruins*, to the *chaff*, and it is to the former of these words that the epithet, ‘new *varnish’d*,’ is adapted. Mr. Warburton’s conjecture is abundantly refuted in the Canons of Criticism, p. 84.

P. 137. *Let me say Amen betimes, lest the devil cross thy prayer.*

The former editions gave us, *my prayer*. But Mr. Warburton tells us ‘the prayer was Salanio’s, and ‘therefore we must read, *thy prayer*.’ It is somewhat wonderful this reverend gentleman should not have recollected, that the people pray as well as the priest, though the latter only pronounces the words, which the people make their own by saying Amen to them. It is after this needless to add, that the Devil in the shape of a Jew could not cross Salanio’s prayer, which, as far as it was singly his, was already ended.

P. 138. *A bankrupt, for a prodigal.*

See the common reading, ‘A bankrupt, a prodigal,’ fully vindicated in the Canons of Criticism, p. 83.

P. 139. *Heal'd by the same means.*

Mr. Warburton is inclined to believe that Shakespear wrote, *medicines*. It is possible he might. In the mean time, the word in the text is full as proper, more comprehensive, as it includes all operations too, and, being supported by the authority of the several editions, bids fairest for being the genuine.

P. 142. *And so though yours, not yours, prove it so,  
Let fortune go to hell for it. Not I.*

Mr. Warburton by wrong pointing this passage hath puzzled the sense of it; which is sufficiently clear if we follow Mr. Pope's edition.

*And so though yours, not yours; prove it so,  
Let fortune go to hell for it, not I.*

The meaning is, "If the worst I fear should happen, and it should prove in the event, that I, who am justly yours by the free donation I have made you of myself, should yet not be yours in consequence of an unlucky choice, let fortune go to hell for robbing you of your just due, not I for violating my oath." The pronoun *I*, in the nominative case, supposes a different construction to have preceded; "go fortune to hell for it." Nothing is more common in all languages, and with the best writers, than such a sudden variation of the construction, which creates little or no difficulty to the reader, and is frequently scarce even perceived by him.

P. 144. —————*Look on beauty,  
And you shall see 'tis purchas'd by the weight,  
Which therein works a miracle in nature,  
Making them lightest, that wear most of it.*

This passage at first view seems pretty obscure, but,

by *beauty*, I apprehend, is meant only artificial beauty, which is procured by painting, and is mere adfitious shew and ornament superinduced upon true and real nature, like that false hair, the mention of which immediately follows. This factitious beauty, though purchased by weight, the more of it is laid on, the more lightness it indicates in the wearer. Painting and false hair are joined together in the same view in *Love's Labour's lost*, p. 244.

O, if in black my lady's brow be deckt,  
*It mourns, that painting and usurping hair*  
*Should ravish doters with a false aspect:*  
*And therefore is she born to make black fair.*

P. 146. —————but the full sum of me  
*Is some of som thing, which, to term in gross,*  
*Is an unlesson'd girl, unschool'd, unpractis'd.*

*Some of something*, which is a correction of Mr. Warburton's, is I must confess beyond my comprehension. He tells us indeed, that it signifies 'a part only of 'an imperfect account.' But how comes, *something*, to signify an imperfect account? *Something*, in this place, most certainly stands, as our poet himself goes on to explain it, for 'an unlesioned girl.' And if we should ask, Why Portia chuses to term herself a part only of an unlesioned girl? I suppose our critic would be at a loss to inform us. The common reading was,

*Is sum of something.*

The meaning, I apprehend, is this; The full sum of me is (to express myself in gross) the sum of what may be expected to be found in an unlesioned girl. I must confess, that Shakespear's expression in this place is justly chargeable with affected perplexity.

P. 155. *I thank you for your wish, and am well pleas'd  
To wish it back on you.*

See the Canons of Criticism, p. 49. 205. where the reader will find this passage well explained, and the very extraordinary conjecture proposed by Mr. Warburton abundantly exposed.

P. 161. ————— *I'll now answer that  
By saying 'tis my humour, is it answer'd?*

This is another of Mr. Warburton's extraordinary emendations. The common reading was,

————— *I'll not answer that.  
But say, it is my humour; is it answer'd?*

That is, I will not give a direct answer to the question you ask, nor give you a particular account of the motives of my present proceeding: But suppose it is my particular fancy to act thus; Will you accept of that for an answer? But Mr. Warburton not understanding plain English, objects, 'This Jew is the strangest fellow. He is asked a question; says he will not answer it; in the very next line says, he has answered it; and then spends the nineteen following lines to justify and explain his answer.' All which neither needs nor deserves any other answer than this, That he must be almost as strange a man, as Mr. Warburton represents the Jew, who thinks a serious expostulation of a supreme magistrate, on a most extraordinary proceeding, in any measure answered, by the person addressed to telling him, 'Tis his humour, or particular fancy, to act thus. Every man of common sense immediately sees, that refusing to give any answer, and the giving such an answer as this, amount to just the same thing. Nor doth the Jew, throughout the nineteen lines which follow, assign

any other reason for a conduct so shocking, than a settled hatred of, and antipathy to, Anthonio, which is just the same with what he here calls his humour; and therefore he may be justly said to persist in his declared resolution not to answer the Duke's question. Accordingly Bassanio immediately replies,

*This is no answer thou unfeeling man;*

which very reply overturns the whole of Mr. Warburton's fine-spun reasoning.

P. 161. *Masters of passion sway it to the mood  
Of what it likes, or loaths.*

I have no doubt but this reading of the elder editions is the genuine one; but Mr. Warburton, at the same time that he is admiring the observation, plainly discovers that he does not understand it. He interprets it thus, 'The masters of passion or the musicians, here denoted by that title, sway the passions or affections as they please.' A sense which the words will by no means bear, and which is totally different from that intended by the poet. The true meaning undoubtedly is; The masters of passion, that is, such as are possessed of the art of engaging and managing the human passions, influence them by a skilful application to the particular likings and loathings of the person they are addressing; this is a proof that men are generally governed in their conduct by those likings and loathings: And therefore it is by no means strange or unnatural, that I should be so too in the present instance.

*Ibid. Why he, a woollen bagpipe.*

'A woollen bagpipe' is, I believe, an instrument that never existed. I suppose therefore we should read, 'a wooden bagpipe.'

P. 167.



P. 167. *That malice bears down truth.*

Though Mr. Theobald's emendation in his Shakespear restored, p. 167. substituting *ruth* for *truth*, may perhaps appear plausible, yet I adhere with Mr. Warburton to the common reading, and apprehend that the word *truth*, here denotes that supreme rule of right and equity, by which all human actions ought to be directed. If Mr. Woollaston had lived before Shakespear, I doubt not the criticks would have told us, that the latter had borrowed the expression from the former.

P. 179. *Nothing is good, I see, without respect.*

The sense is, Nothing is good without a regard to the propriety of the circumstances in which it is introduced.

P. 185. *Fair ladies, you drop manna in the way  
Of starved people.*

See the Canons of Criticism, p. 173.

## Love's Labour's lost.

P. 192. *Too much to know, is to know nought: but  
feign;  
And every godfather can give a name.*

This whole speech, as well as a great part of this scene, is in rhyme; consequently this emendation of Mr. Warburton, which destroys the rhyme, cannot possibly be the genuine reading. The preceding editions give us,

*Too much to know, is to know nought but fame.*

The sense of which lines is obvious, and extremely to  
the

the purpose, though Mr. Warburton is pleased to treat it as ‘absurd and impertinent.’ Too eager a pursuit of knowledge is rewarded, not with the real possession of its object, but only with the reputation of having attained it. And this observation is the more pertinent on this occasion, as the king himself, in his exhortation to his companions at the beginning of the play, proposed *fame* to them, as the principal aim and motive of their studies :

*Let Fame, that all hunt after in their lives,  
Live register'd upon our brazen tombs;  
And then grace us in the disgrace of death :  
When, spight of cormorant devouring time,  
Th' endeavour of this present breath may buy  
That honour which shall' bate his scythe's keen edge;  
And make us heirs of all eternity.*

But, admitting the common reading to be as absurd and impertinent as our critick would represent it, how doth his correction help the matter ? He gives us indeed the choice of two. The first of them is this,

*Too much to know, is to know nought but shame ;*

which, if the idiom of our language permitted us to understand *shame* in the sense of disappointment, and the text wanted mending, which it certainly doth not, might possibly pass, since it preserves the rhyme, and gives us an observation, which whether we do, or do not, suppose an allusion to Adam's fall, is founded in truth. But our critick himself rejects it, and unluckily enough, for a reason which will not hold. He alledges, that if it should be admitted, ‘the following line would be impertinent, and consequently spurious.’ Why so ? What necessity is there that the second line should be an illustration only of the observation contained in the first ? Why may it not as well give us a new observation,

adapted

adapted to what had just preceded? His second correction he hath inserted in the text, and he gives us this interpretation of it; ‘To know too much is to know nothing; it is only *feigning* to know what we do not; giving names to things without knowing their natures; which is false philosophy.’ But I apprehend he quite mistakes the truth of the case: There is, generally speaking, no feigning, in the point which is the subject of this complaint. Those who set up for universal knowledge are commonly themselves the deceived, not the deceivers. They do not feign a knowledge which they are conscious they have not, but they persuade themselves they know, where in fact and reality they are ignorant. Upon this occasion Mr. Warburton enters deeply into philosophy. He will have it, that our poet points out ‘the peculiar defect of the Peripatetick philosophy then in vogue; and, with the highest humour and good sense, calls those philosophers the godfathers of nature, who could only give things a name, but had no manner of acquaintance with their essences.’ All this is extremely fine, but unhappily it is absolutely without foundation. As much as I honour Shakespear, I cannot persuade myself he was that adept Mr. Warburton makes him. He had been just reflecting upon the empty pride of the astronomers, who highly valued themselves upon giving a name to every constellation, or as our poet, perhaps a little too hastily, says, to every fixed star; and he continues to expose this pride in the passage before us, by telling them, this was no more than every godfather could do. For the rest, I have a just esteem and veneration for the mighty improvements philosophy, in many of its branches, and particularly in that which is termed natural philosophy, hath received from the labours and the genius of the last and the present ages; but I am not quite satisfied, that our acquaintance with the  
essences

essences of things, is so much superior to that of the peripateticks in our poet's time. Things may be divided into those of the sensible, and those of the intellectual world. The essences of the things of the sensible world are, either their real, or their nominal, essences. As to their real essences, they are not utterly unknown to the human understanding, but, as Mr. Locke, after many others, hath with great clearness shewn, are absolutely undiscoverable by it. As to their nominal essences, or, that assemblage of appearances to the sense by which we distinguish one thing from another, it must be owned, that the modern philosophy hath, by a closer attention to them, and by subjecting them to mathematical calculation, assisted and confirmed by skilful experiment, greatly enlarged our acquaintance with those several appearances. But still it cannot with truth or justice be said, that those poor despised peripateticks were utterly destitute of any acquaintance with them; unless we will deny them the knowledge even of a common day-labourer, that snow is white and cold, glass transparent and brittle, and the like. As to things intellectual, the objects of metaphysical and moral science, it may perhaps be justly doubted, whether our later advances have been so considerable. To pass over those remains of the antients which have been transmitted down to us, and of which the best and most accurate accounts are to be found in the laborious and very valuable works of Dr. Cudworth, by those who have not either the leisure or the ability to make themselves masters of the originals, I think I could name one, even from among those decried peripateticks, commonly called schoolmen, who, 'take him for all in all,' to borrow our poet's expression, hath not perhaps been exceeded on those subjects, either for clearness of conception, or strength of reasoning, by any writer of the more modern ages. But there is in philosophy,

sophy, as well as in the common intercourse of life, a language in fashion. This language Mr. Warburton hath learned to speak, though perhaps he doth not always understand himself in the application of it, of which these very notes on Shakespear afford not a few instances, if it were worth while to examine them critically in this view.

P. 193. *Than wish a snow in May's new-fangled shows.*

I think Mr. Theobald hath laid before the reader reasons sufficiently cogent, for substituting in place of the vulgar reading, this conjecture of his,

*Than wish a snow on May's new-fangled earth.*

*Ibid. A dangerous law against gentility!*

Mr. Theobald hath extreamly well explained the uncommon sense of the word, *gentility*, in this place.

P. 195. *A man of complements, whom right and wrong  
Have chose as umpire of their mutiny.*

Mr. Warburton hath bestowed a great deal of his usual ingenuity in commenting on this passage, and by the help of a warm imagination drawn very considerable consequences from it. I am afraid however the whole of his elaborate note is attended with one small misfortune, that of being quite beside the purpose. I apprehend our author's meaning is no other than this, 'That Armado valued himself on the nicety of his skill in taking up quarrels according to the rules of art, and adjusting the ceremonies of the duello.' Hear him display his own character at the end of this Act. "The first and second causes will not serve my turn; the Passado he (Love) respects not, the Duello he regards not."

P. 197.



P. 197. *I was taken in the manner.*

See the common reading, 'I was taken *with* the 'manner,' re-established on Mr. Warburton's own authority, in the *Canons of Criticism*, p. 149.

P. 198. *The need of punishment.*

A mistake of the printer. Read agreeably to the other editions, 'the *meed* of punishment.'

P. 201. *And how easie is it to put years to the word three.*

The construction obliges us to read agreeably to the other editions, 'And how easy *it is*.'

P. 203. Arm. Boy, *I do love that country girl  
——she deserves well——*

Moth. *To be whipp'd; and yet a better love than  
my master deserves.*

This last word is interpolated by Mr. Warburton, on the authority of a conjecture of Sir Thomas Hanmer. Having not seen the edition of this last named gentleman, I cannot even guess at the reasons of this alteration, unless it might be owing to his not recollecting, that *love for lover*, is a very common expression in our language. The sense of both readings amount to much the same. According to the common reading, 'the girl deserves a better love than Armado;' according to Sir Thomas Hanmer's, 'she is a better love than Armado deserves.' Perhaps the mistake might arise from the two learned editors not perceiving, that the verb, *deserves*, in the first line, is equally applicable, and ought to be applied, to both parts of the sentence.

P. 207.

P. 207. *And much too little of that good I saw,  
Is my report to his great worthiness.*

The construction of this passage, which is very perplexed, is, I suppose, thus; And my report of that good I saw is much too little, compared to his great worthiness.

P. 214. *These are 'complishments.*

Mr. Warburton doth not appear to have known, that the common reading, *complements*, is a very different word from *compliments*, and signifies the same as *accomplishments*, or those niceties and exactness of behaviour on every occasion, which make up the character of the complete courtier. 'Tis in this sense that the King, p. 195, calls Armado 'a man 'of complements,' ironically meaning, one who affectedly pretended to them.

P. 216. *No salve in the male, Sir.*

I suppose we should read, *mail*; that is, No salve within the bandage.

P. 217. *Costard running out.*

Undoubtedly we shou'd read, agreeably to Mr. Pope's edition, ' *I Costard running out.*'

P. 218. *Like the sequele, I.*

Mr. Warburton by writing the word, *sequele*, according to the French orthography, thinks he hath restored a joke, which he tells us consists in intimating, 'that a single page was all Armado's train.' If we should grant him his French word, I cannot discover how this joke is intimated by it. I should rather

rather think Shakespear wrote, as the other editions give it us,

*Like the sequel, I.*

That is, I follow you as close as the sequel doth the premises. This at least resembles the fantastical language which seems intended to mark the character of Moth throughout the play.

P. 219. *This Signior Junio's giant-dwarf, Dan Cupid.*

I think it not improbable that Mr. Theobald's conjecture,

*This Signior Junior giant-dwarf, Dan Cupid,*

may be right. His other imagination, of an allusion to the character of *Junio* in Fletcher's *Bonduca*, hath not the least likelihood to support it.

P. 222. *The poor deer's blood, that my heart means  
no ill.*

Mr. Warburton tells us, 'we should read, *tho' my heart.*'—Probably it did not occur to him, that Shakespear frequently uses, *that* for *whom*, and this latter for, *to whom*.

Ibid. *An' my waste, mistress, were as slender as your wit,  
One o' these maids girdles for my waste should be fit.*

Mr. Warburton thinks it an affront to a Princess to be complimented on her *embonpoint*, if I may make free with an expression of his favourite language, and seems to think a slender shape an indispensable concomitant of her dignity. He hath altered the text accordingly, for the common reading was,

*An' your waste, mistress, were as slender as my wit,  
One o' these maids girdles for your waste should be fit.*

Shake-

Shakespear however was certainly of a different opinion, and seems to have thought a majestick shape best became a Princess. He hath even taken more than ordinary care to prevent any misapprehension on this head, both in the line immediately preceding this,

*The thickest and the tallest? it is so; truth is truth.*  
and in that which immediately follows,

*Are not you the chief woman? you are the thickest here.*

But when a determined critick hath once taken his party, such trifling difficulties as these are beneath his notice.

P. 229. *And such barren plants are set before us, that we thankful should be for those parts (which we taste and feel, ingradare) that do fructify in us, more than he.*

For this most extraordinary emendation we are indebted to Mr. Warburton. The common reading was, ‘ And such barren plants are set before us, that we thankful should be; *which we taste, and feeling are for those parts* that do fructify in us more than he.’ Which Sir Thomas Hanmer much more judiciously corrects thus,

*And these barren plants are set before us, that we thankful should be*

*For those parts, which we taste and feel do fructify in us more than he.*

I should imagine however, that this passage might be as well restored, with much less alteration of the ancient text, after this manner,

*And such barren plants are set before us, that we thankful should be,*

*While we taste and feeling have, for those parts that do fructify in us, more than he.*

See the Canons of Criticism, p. 155.

P. 232. *Qui non te vedi.*

Mr. Theobald who undertook to restore this little scrap of Italian, which had been monstrously corrupted by the ignorance of the transcriber or printer, should have given us good Italian at least. Read, *chi non te vede*, or, *vidde*.

P. 233. *The try'd horse his rider.*

The common reading was, *tired horse*, which epithet Mr. Warburton very rightly judged to be improper; but the epithet, *try'd*, which he hath substituted in its place, is very little better. We never say in English a *try'd* horse to signify a horse exercised in the manege. Undoubtedly we should read, the *train'd horse*.

P. 234. *Where if (being repast) it shall please you so gratify the table with a grace.*

As I do not understand the meaning of the words (*being repast*) I must beg leave to put in my claim to the undoubted privilege of a critick on the like occasions, that of amending the text, by substituting, *being request*, for *requested*.

P. 236. *Disfigure not his ftop.*

See Mr. Theobald's Shakespear restored, p. 169.

P. 237. *And wretched fools' secrets heedfully o'er-eye.*

We should read, '*heedfully over-eye*.'

Ibid. *Dumain transform'd four accorde cks in a dish?*

Mr. Pope's edition gives us this line much better pointed,

*Dumain*



*Dumain transform'd; four woodcocks in a dish.*

P. 237. Dum. *By heav'n, the wonder of a mortal eye!*  
 Biron. *By earth, she is but corporal; there  
 you lie.*

The antithesis between the exclamation and the reply is very obscurely expressed. I suppose the poet meant we should understand in the exclamation, that the Lady was of a rank above mortals, or, in plain English, an angel, otherwise she could not have struck a mortal's eye with such wonder at her beauty. Mr. Theobald rightly instructs us that, *corporal*, is here used in the same sense as *corporeal*.

*Ibid. Her amber hairs for foul have amber coted.*

We should read, *quoted*, that is, have caused amber to be esteemed as foul. See Mr. Warburton farther on p. 282. It is a metonymy of the effect for the cause or occasion of the effect.

P. 239. *How will he triumph, leap, and laugh at it?*

As the common reading, *leap*, is a very natural expression of joy and exultation, I cannot see the least reason, besides the critical rage of emendation, for altering it. See the Canons of Criticism, p. 197.

P. 240. *To see a King transformed to a knot!*

This is the reading of Mr. Theobald's and Mr. Warburton's editions; that of Mr. Pope gives us, *a gnat*. This latter best suits the rhyme; as to the sense, their merits are pretty equal. If we read *knot*, we may suppose it may refer to the King's posture, wrapped and folded up in contemplation of his mistress: If *gnat*, we may understand it as an allusion to the singing of that insect, suggested by the poetry the king had been detected in.

P. 240. *With vane-like men, of strange inconstancy.*

The common reading was,

*With men, like men, of strange inconstancy.*

As this line was wrong pointed in the common editions, though this fault is corrected in the last at least of Mr. Theobald's, its meaning escaped Mr. Warburton's sagacity, who accordingly calls it 'a strange senseless line,' and without more ado inserts his own conjecture in the text. The sense however is obvious enough; With men of strange inconstancy, as men in general are.

P. 242. *As true as we are, as flesh and blood can be.*

A mistake of the printer. Read, agreeably to the other editions,

*As true we are as flesh and blood can be.*

P. 243. *O paradox, black is the badge of hell;  
The hue of dungeons, and the scowl of night.*

That night is black every one readily apprehends; and that the *scowl*, or *frown*, of the heavens, on the approach of a storm, may be properly termed dark, or, if you please, black, will be admitted with as little difficulty; but the *scowl* or *frown* of night is a vague expression, which conveys no determinate idea, but, by aiming at something which is not in nature, really disappoints the imagination, instead of assisting it. For the property of night itself being blackness or darkness, its *frown*, or *scowl*, being only faint resemblances of that blackness, suggested by the imagination merely, and not existing in real nature, are so far from heightening the image, that in truth they obscure and weaken it. I am inclined therefore to wish that our poet wrote, *Like the*

robe or dress of night, a word frequently used by Chaucer. Nor doth this reading differ so greatly from the common one, *school*, as it may appear to do at first sight. For we find this latter word constantly written, *schole*, in Chaucer; and from the resemblance of the two words it hath actually happened, that *stole*, by the mistake of the transcriber, is substituted in the place of, *schole*, in the Merchant's Second Tale, v. 1669. I had not seen Mr. Theobald's edition of our poet when this note was first written, but I find he hath anticipated me in this correction, though with such hesitation and uncertainty, that he hath given the preference to that of Mr. Warburton.

P. 243. *And beauty's crete becomes the heavens well.*

This emendation is one of those in the highest stile of Mr. Warburton, and at first sight we may be sure it could come from no hand but his. The common reading was, *beauty's crest*, which I think he hath rightly rejected, not so much for the reason he hath assigned, as because it presents no idea to the imagination. But, to use his own expression, how hath he 'mended the matter?' In the first place, he hath obtruded on our poet a word which our language disavows. In the next, if we admit the word, it can signify only chalk; and I appeal to the reader, whether he can discover any sense in this line, when divested of that venerable obscurity it borrows from its Latin disguise;

*And beauty's chalk becomes the heavens well.*

But our critick's manner of accounting for the blunder, as he calls it, of the transcriber, is as extraordinary as the emendation. He supposes him to have imagined, that Shakspear wrote French when he was writing English, and, finding the French

word, *crête*, before him, and at the same time being perfectly ignorant that there was an English word of the same orthography, which signified chalk, he very fairly translates the French word into English, and inserts his own translation in the text. What wretched shifts is a man driven to, when he will needs appear to say something, though he hath really nothing to say? For my own part, I cannot but approve of Sir Thomas Hanmer's correction,

*And beauty's dress becomes the heavens well.*

But, in order to preserve a consistent sense, we must take this line from the King, and give it to Biron. And this indeed is evidently necessary, which ever way it be read. For it cannot possibly have any consistent connection with what the King had immediately before said; and the particle, *and*, sufficiently indicates, that this is the beginning of a reply. The King had just imputed as a disparagement to Black, that it was the stole, or dress of night; to which Biron replies, It is so, and it is at the same time the dress of beauty, as it appears from its becoming the heavens so well. If this interpretation is right, our emendation of the preceding line is established beyond all reasonable question.

P. 246. *For where is any author in the world,  
Teaches such duty as a woman's eye?*

By *duty*, Mr. Warburton tells us, we are to understand 'ethicks, or the offices and devoirs that belong to man.' A most wonderful discovery indeed, that 'a woman's eye' is able to teach us all this! Mr. Warburton himself seems to feel some misgivings on this head. For in the very next period, all these ethicks, offices, and devoirs, are dwindled down into *observance*, which, he says, 'a woman's eye teaches above all other things.' What he means by  
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*observance* I cannot guess, unless it be that submission and obedience which is generally paid by a lover to his mistress. If this be the whole of what is intended, all that mighty instruction the reader's expectation was amused with, is eluded by a poor insignificant quibble. But Shakespear, bad as this play is, could not descend so low. The common reading was,

*Teaches such beauty as a woman's eye.*

But this Mr. Warburton pronounces to be 'absolute nonsense.' I am however too well acquainted with his peremptory decisions to be discouraged by them. I suppose therefore our poet meant, That there is no author in the world who can give us so true an insight into, or so just a sense of beauty, as a woman's eye. Did our critick never hear of the philosophy of the *ἡ ἀλλοι*? of that celebrated platonick scale of beauty, by which the mind, beginning at the lowest step, that of corporeal beauty, ascends through the intellectual, and the moral, till it arrive at the Supreme and Essential Fair, the source and centre of all finite and created beauty, in the contemplation and love of which alone the mind can acquiesce, and attain that perfection of happiness which is adapted and proportioned to its nature? Not to mention Plato himself, and his followers and commentators both ancient and modern, Mr. Warburton pretends to some acquaintance with the Italian poets. Has he read Petrarch, Casa, or Angelo di Costanzo, or indeed any one of the numerous tribe of their Lyrick poets? If he hath, it could not have escaped him, that this doctrine is the very basis of all their Lyrick poetry, the predominant principle which runs through it, from Dante down to the present age, when it begins to grow rather less in fashion. Even Cesiamben's tract, *Della Bellezza della volgare Poesia*, would have sufficiently instructed him in it. But

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whether this gentleman was, or was not, ignorant of this doctrine, I think it is extremely probable that Shakespear was no stranger to it. It is evident from this very play, that he was not unacquainted with the Italian language: What wonder then to find him adopting a sentiment so familiar to that poetry?

P. 246. *In leaden contemplation have found out  
Such fiery numbers.*

At the mention of ‘fiery numbers,’ Mr. Warburton’s imagination, no less fiery, instantly takes flight, and carries him above the clouds; where he perceives that there is a double allusion in these words, the one ‘to the discoveries of modern astronomy, at that time greatly improving;’ one of which discoveries he is graciously pleased to communicate to us, as indeed without his help no man living would ever have dreamt of it, which is, that ‘in this astronomy the ladies eyes are compared, as is (I suppose he means, *as is still*) usual, to stars.’ The other allusion, it seems, is ‘to the Pythagorean principles of astronomy, which were founded on the laws of harmony.’ And he holds the Oxford editor (as he constantly affects to style him) in great contempt, because, not having penetration enough to hit upon this conceit, he ‘changes *numbers* to *notes*, and so loses both the sense and the gallantry of the allusion.’ What motive induced Sir Thomas Hanger to think of an alteration, I am quite at a loss to guess. But the common sense of a plain reader could, I should think, scarce have missed the meaning at first sight, that the *fiery numbers* here mentioned can be no other than those little pieces of poetry, composed by the lovers in praise of their respective mistresses, and recited by each of them

them as they successively made their appearance on the stage. What follows to the conclusion of the sentence,

*Such fiery numbers, as the prompting eyes  
Of beauteous tutors have enrich'd you with?*

sufficiently points out our poet's meaning. For I suppose, even Mr. Warburton, if he had given himself time for reflection, would scarce have persuaded himself, that the eyes of the Princess and her fair attendants had, during so short an interview, already enriched the lovers with the modern improvements in astronomy, and the Pythagorean doctrine of numbers.

P. 247. *For valour, is not Love a Hercules,  
Still climbing trees in the Hesperides?*

The valour of Hercules, as Mr. Theobald very properly observes, was not shewn in climbing trees in the gardens of the Hesperides. Hercules climbed those trees once, in order to gather the precious fruits that grew on them; Love is represented as still climbing those trees for the same purpose. What those trees are, and what their fruits, which are here alluded to, the reader, if he hath any delicacy of imagination, will readily apprehend without my instruction. I am persuaded therefore that Mr. Theobald's correction,

*For favour, is not Love a Hercules,*  
ought to be admitted without hesitation.

Ibid. ————— *as sweet and musical  
As bright Apollo's lute, strung with his hair.*

This expression, Mr. Warburton tells us, 'is extremely beautiful and highly figurative.' How must  
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the reader be disappointed, when he finds, that, according to that gentleman's interpretation, it amounts to no more than this, That Apollo's lute is strung with gilded wire? How much more sublime is the imagination of our poet, which represents that instrument as strung with the sun-beams, which in poetry are called Apollo's hair?

P. 247. *And when Love speaks the voice of all the Gods,  
Mark, heaven drownsie with the harmony!*

This is another of Mr. Warburton's emendations, which, for the correctness of the grammatical construction, the propriety of the expression, and the truth and elegance of the sentiment, may vie with the most extraordinary of them. The common reading was,

*Make heaven drownsie with the harmony.*

The natural correction is so obvious that it was scarce possible to miss it:

*And when Love speaks, the voice of all the Gods  
Makes heaven drownsie with the harmony.*

That is, Whenever Love speaks, all the Gods join their voices with his in harmonious concert. Mr. Warburton's note on this place is a curiosity, and deserves to be preserved as one of the completest pieces of nonsense extant. 'In the voice of Love alone is included the voice of all the Gods. Alluding to the ancient Theogony, that love was the parent and support of all the Gods. Hence,' [Whence, I beseech you?] 'as Suidas tells us, Palcephatus wrote a poem called, Ἀφροδίτης καὶ Ἔρωτος φωνὴ καὶ λόγος, *The voice and speech of Venus and Love*, which appears to have been a kind of cosmogony,' [It could not have been a kind of cosmogony, since the same Suidas informs us, that the

same

same author wrote another poem entitled Κοσμογονία of an equal number of verses, which title is exactly equivalent to that of Cosmogony] ‘the harmony of which’ [the harmony of what? of a cosmogony? or, of the poem of Palcephatus?] ‘is so great that it calms and allays all kinds of disorders.’ ’Tis a most irreparable loss that this cosmogony poem, or whatever else it be, hath by a most deplorable negligence been suffered to sink into oblivion, and to be buried under the ruins of time. It would undoubtedly have saved the publick the expence of purchasing Mrs. Stephens’s medicine, and Mr. Warburton might himself have found no inconsiderable benefit from it in his controversial disorders. This is the man, who not only pretends to write English himself, but assumes to himself the office and authority of a critick in that language.

P. 248. *For wisdom’s sake (a word, that all men love)*  
*Or for love’s sake (a word all women love)*  
*Or for mens sake (the author of these women)*  
*Or womens sake (by whom we men are men)*

The parenthesis in the second line is an emendation of Mr. Warburton, and a very bold one it is; for the common reading was,

*(a word, that loves all men)*

If Mr. Warburton had attended to the artificial structure of these lines, in which the word which terminates every line is prefixed to the word, *sake*, in that immediately following, he could scarce have missed the true reading, which is,

*Or for love’s sake (a word that joyes all men)*

The expression in the next line, *these women*, hath a reference to the line next but one preceding these verses.

*Thet fools you were, these women to forswear.*

P. 249.

P. 249. *Allons ! Allons ! sown cockle reap'd no corn.*

Second thoughts are not always the wisest. Mr. Warburton's first interpretation of this passage, which is preserved in Mr. Theobald's edition, 'If we don't take the proper measures for winning these ladies, we shall never achieve them,' is undoubtedly the true one, as appears from the very import of the words. His second interpretation, which he gives us in his own edition, expresses the sense only of the two last lines of this Act.

P. 250. *It insinuateth me of insanity.*

The author of the *Canons of Criticism*, p. 2. justly prefers Mr. Theobald's conjecture, *insanie*, instead of the vulgar reading, *infamy*.

P. 253. *To be rendred by our assistants.*

We should undoubtedly read, *assistance*, as at the close of Armado's speech just preceding.

P. 268. *The virtue of your eye must break my oath.*

That is, makes it necessary for me to break it ; so that there seems no necessity for any alteration.

P. 271. *Your oath once broke, you force not to forswear.*

The expression is extremely harsh and uncouth ; but I suppose the meaning is, Now you have once broke your oath, you find little reluctance to forswearing yourself a second time.

P. 272. *That smiles his cheek in years.*

That is, according to Mr. Warburton, 'That smiles his cheek into wrinkles.' But notwithstanding his peremptory assertion, that the phrase, '*in years*, signifies,



'nifies, *into wrinkles*,' an assertion unsupported by any other proof than a quotation out of the Merchant of Venice which is nothing to his purpose, and teaches us only, that mirth and laughter will bring on wrinkles as well as age, I am inclined to think Mr. Theobald's conjecture, *in jeers*, bids fairest for being the true reading.

P. 272. *Do not you know my Lady's foot by th' squier.*

From the French word, *esquierre*, a rule, or square. The sense is nearly the same as that of the proverbial expression in our own language, He hath got the length of her foot; that is, he hath humoured her so long that he can persuade her to what he pleases.

P. 274. *A bare throw at novum.*

I suppose it should be, 'A fair throw at *novem*,' as it carried something more than half that number.

P. 280. *I have seen the day of right through the little hole of discretion.*

The common reading was, 'I have seen the *days* of *wrong*.' But this Mr. Warburton tells us hath no meaning. Why so? I suppose the poet meant, I have been duly considering the wrong I have received to day, as a discreet man ought, who doth nothing but upon mature deliberation; and my determination now is, that I will right myself like a soldier. Mr. Warburton's conjecture, as he himself interprets it, flatly contradicts this last resolution. The man who professes prudently to reserve himself for the justice he hopes will one day be done him by other, can never in the same breath declare, that he will right himself like a soldier.

P. 281.

P. 281. *And often, at its very loose, decides  
That, which long process could not arbitrate.*

*At its very loose*, means, as I apprehend, at its getting loose, or parting.

P. 283. *If this, or more than this, I would deny,  
To fetter up these powers of mine with rest.*

This too is an emendation of Mr. Warburton's, which he himself interprets, 'If I would not do 'more than this to gain my wonted repose;' but in plain English signifies, If I would not do more than this in order to fall asleep. The common reading,

*To flatter up these powers of mine with rest,*

gives us a much better sense; If I would not do even more than this in the flattering expectation of obtaining ease at last by your favourable allowance of my passion.

P. 286. *Do paint the meadows much-bedight.*

Though Mr. Warburton is pleased to call that part of the common reading,

*Do paint the meadows with delight,*

which differs from his own conjecture, 'a senseless expletive,' the reader will readily see that it is done only to put off his own wares the better. The meaning is evidently, Do give the meadows a florid and delightful aspect. Thus the image is improved by suggesting the effect it hath on the human mind. This is more than can be said of Mr. Warburton's trivial unmeaning epithet. See the Canons of Criticism, p. 19.

P. 287. *While greasy Jone doth keel the pot.*

The monthly Magazines have taught us, that the verb, *keel*, is a northern word, and signifies to *cool*; and that the meaning of the who'e line is, While the greasy house-maid doth by the help of her ladie cool the pot, and prevent the broth from boiling over, which she is preparing for the supper of the labourers at their return from the field.

As you like it.

P. 291. *As I remember, Adam, it was upon this, my father bequeathed me by will, but a poor thousand crowns.*

The old reading was, 'it was upon this *fashion* bequeathed me by will,' which plainly indicates, that some hing necessary to compleat and support the construction had been accidentally omitted. Now from the near resemblance between *fashion* and *father*, it seems extremely probable that this last word was the word omitted, which led in consequence to the omission also of the possessive, *my*. I suppose therefore that our poet wrote, 'As I remember, Adam, 'it was upon this *fashion*; my father bequeathed me,' &c. Mr. Warburton's correction leaves the construction still lame and imperfect. 'It was upon 'this,'—Upon what? Why, upon something that had been talked of before the play begins, and of which the reader is left entirely ignorant. This, I think, falls very little short of the whisper of the Usher and the Physician to the Kings of Brentford, and of Prince Prettyman's resolution in his sleep.

P. 292. *Stys me here at home.*

The rules of just criticism condemn all alteration,  
where

where the authentick reading affords a good sense, and the emendation is founded merely in the pretext of greater elegance, or stronger expression. I am therefore for retaining the ancient reading, *Stays me here at home*. It is no reason for intruding a word wherever we can find place for it, that the poet had used it once before; though I am sensible that a great part of modern criticism rests on no better a foundation.

P. 294. *Albeit, I confess your coming before me is nearer to his reverence.*

For the reason mentioned in the preceding note, we ought to re-establish the ancient reading, 'nearer to his reverence.'

P. 296. *For the new Duke's daughter her cousin.*

The interpolation of the word, *new*, without authority from any of the editions, is quite unnecessary, and could proceed only from an itch of emendation. The words which follow, *her cousin*, sufficiently distinguish the person intended.

P. 300. *One, that old Frederick your father loves.*

It appears from the latter end of this play, p. 384, that Frederick was the father of Celia, not of Rosalind, as Mr. Theobald hath rightly observed. It should be added too that these words are addressed to Celia, in answer to a question she had just asked. 'Tis with great propriety therefore, and very justly, that the same gentleman hath transferred the reply from Rosalind to Celia.

P. 301. *Ros. We'll hills on their necks.*

*Clo. But know you not all men by these presents.*

Mr. Warburton first divided this speech between  
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Rosalind and the Clown; the preceding editions give the whole to Rosalind; and rightly, for it contains only a very poor pun on what Le Beau had just said, That ‘the young men were men of excellent presence.’ The impropriety of Mr. Warburton’s division and explication of this passage is sufficiently shewn in the Canons of Criticism, p. 78.

P. 302. *But is there any else longs to set this broken musick in his sides?*

The old reading was, ‘to *see* this broken musick,’ which Mr. Warburton tells us ‘is a stupid error, for ‘that the pleasantry of the repartee must consist in ‘the allusion to the composing in musick; from ‘whence it necessarily follows that the poet wrote, “to *set* this broken musick.” I must own myself dull enough not to comprehend the pleasantry of this allusion, nor can I form any image of a man whose ribs have been broken in wrestling, composing, or setting musick in his sides. Possibly the poet might have written, ‘*get* this broken musick in his sides.’

P. 303. *If you saw your self with our eyes, or knew your self with our judgment.*

A very modest proposal truly, that Orlando, who must have been taught by experience the measure of his own skill and strength, should rather refer himself to the judgment upon the first view of two ladies to whom he was till that moment a perfect stranger. The common reading was, ‘If you saw your self with *your own* eyes, or knew your self with *your* judgment.’ The sense of which seems to be, If you would give credit to the faithful report of your own eyes, and to the cool dictates of your judgment, rather than suffer yourself to be seduced by the bold spirits of your youth. What is there absurd in this? But the usual train of Mr. Warburton’s

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imagination is, first to create an absurdity where there was none, in order to find employment for his critical talents in removing it by an emendation.

P. 310. *And thou wilt show more bright, and shine more virtuous.*

*Shine*, for, *seem*, which was the ancient reading, is an alteration of Mr. Warburton's; but, if the former word mean any thing in this place more than the latter, it must be, that Celia would not only seem, but in truth and reality be more virtuous by the absence of Rosalind, which is palpably absurd. See also the Canons of Criticism, p. 79.

P. 312. *Ami. I would not change it; happy is your Grace.*

Mr. Upton, Critic. Observ. p. 260, with great propriety gives the former part of this line to the Duke.

P. 315. *The bonny prifer.*

The word, *bonny*, which was the ancient reading, signifies not gay, or good-humoured, only, but, high-spirited, active. Mr. Warburton's alteration therefore was unnecessary.

P. 318. *I cannot go no further.*

The other editions concur in giving us more correctly, 'I can go no farther.'

P. 328. *Wherein we play in.*

Mr. Pope gives us more correctly, 'Wherein we play.'

*Ibid. Full of wife faces and modern instances.*

By the last words I apprehend are meant, not absurdities,

surditities, as Mr. Warburton seems to imagine, but stories of whatever had happened within his own observation and remembrance, which the Justice is constantly repeating and applying on every occasion that offers.

P. 329. *Because thou art not sheen.*

This emendation of Mr. Warburton's is abundantly refuted and exposed in the *Canons of Criticism*, p. 67, 68. What the meaning of the common reading,

*Because thou art not seen,*

may be, it is extremely difficult to discover, which gives great ground for suspicion that it may be corrupt. Possibly it might be intended to be this; The impressions thou makest on us are not so cutting, because thou art an unseen agent, with whom we have not the least acquaintance or converse, and therefore have the less reason to repine at thy treatment of us.

P. 334. *God make incision in thee, thou art raw.*

I apprehend the meaning is, God give thee a better understanding, thou art very raw and simple as yet. The expression probably alludes to the common proverbial saying, concerning a very silly fellow, that he ought to be cut for the simples. Mr. Warburton tells us, that, 'To make an incision, was a proverbial expression in vogue in Shakelpear's age for to make to understand.' But the only proof he gives of it is a quotation from Fletcher's *Humorous Lieutenant*, which is most probably corrupt, at least he hath not certainly been so lucky as to hit upon the sense of it, and therefore it proves nothing.

P. 336. *Let the forrester judge.*

We should restore the old reading, 'the *forrest*.' See the *Canons of Criticism*, p. 17.

P. 337. *O most gentle Juniper!*

We should restore the original reading,

*O most gentle Jupiter!*

See the Canons of Criticism, p. 20.

P. 338. *Good my complexion!*

Mr. Warburton tells us the meaning is, ‘*Hold*’ ‘good my complexion! that is, let me not blush.’ Not to insist on the impropriety of putting *good*, for *bold out*, or *bold good*, of which curtailed expression there is not perhaps a single example to be found in our language; the present occasion afforded nothing which might provoke the lady’s blushes, unless it were the suddenness of the news that Orlando was so near her, and that had already produced its effect, either in blushes, or in paleness, as the lady’s emotions happened to determine her: This appears from the question asked her by Celia some short time before, “Change you colour?” She had also long before made Celia her confidante, and owned her passion to her, so as to have got the better of her bashfulness in that respect too; and now nothing remained but those agitations which were excited in her by Celia’s tantalizing her curiosity. I must profess myself therefore to concur in opinion with Mr. Theobald and Sir Thomas Hanmer, in defiance of that supercilious haughtiness with which they are treated by Mr. Warburton, that ‘this is a mode of’ ‘expression not reconcileable to common sense.’ I am inclinable to imagine that the poet may possibly have written, *Good my coz perplexer*, that is, I pr’ythee my perplexing coz; and that the last word, *perplexer*, was in the copy sent to the press written with the common abbreviation, thus, *plexer*, which might easily mislead the printer to take the whole

*coz* ~~plexer~~, for *complexion*, and to insert that word in the text accordingly. *Coz*, for *cousin*, occurs frequently throughout this play.

P. 339. *Wherein went he?*

That is, In what manner was he cloathed? How did he go dressed?

*Ibid.* To say, ay, and no, to these particulars, is more than to answer in a catechism.

I suppose we should read, ‘to answer a catechism.’ ‘To answer *in* a catechism,’ implies no more than to answer a single question in it. The sense requires that the answer should be to every part of it.

P. 340. *I found him under a tree like a dropp’d acorn.*

Mr. Warburton tells us ‘we should read, “under an oak tree;” for that it appears that the tree in question was an oak from what follows——“like a dropp’d acorn.” For how did he look like a dropp’d acorn unless he was found under an oak tree?’ But this very reasoning proves the contrary of what it is intended to prove; for if the kind of tree is so certainly determined by the comparison of the dropped acorn, what occasion is there for the express mention of it? And where is the necessity of admitting this gentleman’s interpolation? It is plain, that Rosalind takes it for granted from this comparison to an acorn that the tree was an oak, and talks of it accordingly.

P. 346. *I am here with thee and thy goats, as the most capricious poet honest Ovid was among the Goths.*

The reader may, if he pleases, see the quibbles of this passage explained in Mr. Upton’s Critic. Observ. p. 245, 246.

P. 350. *As concave as a cover'd goblet.*

If the reader hath a mind to divert himself at seeing solemn pedantry properly ridiculed, let him turn to the Canons of Criticism, p. 75.

P. 352. *Than he that deals, and lives by, bloody drops.*

The old reading,

*Than he that dies and lives by bloody drops,*

is manifestly wrong. But how is the matter mended by Mr. Warburton's correction, which he so peremptorily assures us the 'poet must certainly have wrote?' Unhappily it is repugnant to the very idiom of our language. For what sense in this place hath '*dealing* bloody drops?' or what sense at all hath '*dealing* by bloody drops?' Perhaps the poet might have written,

*Than he that daily lives by bloody drops?*

P. 353. *That you insult, exult, and rail, at once.*

The common reading was,

*And all at once.*

But here Mr. Warburton's criticism is extremely precise and punctilious. If but two actions had been mentioned, it should have been, '*both* at once.' However this cavil cannot impose on a reader who hath the least knowledge of our language, and who consequently cannot be ignorant that it doth not require this correction. But the worst is, that Phebe had in truth both insulted and exulted, but had not said one single word which could deserve the imputation of *railing*. Mr. Warburton was so wholly absorbed in the plausibility of his emendation, that he did not think it worth his while to consult the context.

P. 354.



P. 354. *That can entame my spirits to your worship.*

To *entame*, for, to *tame*, is, I suppose, one of Shakespear's peculiarities, formed however agreeably to the general analogy of our language, as in the verbs, enforce, endamage, engender, ensnare, entangle, engrave, &c. There was therefore no need of obtruding French upon him while he was writing English, as Mr. Warburton would do by substituting the French word, *entraine*.

114. *Foul is most foul, being found to be a scoffer.*

The common reading was,

*Foul is most foul, being foul, to be a scoffer :*

But, An ill favoured person appears to be most ill favoured, when to his ill favour he adds scoffing. Mr. Warburton first of all gives us a very false and absurd interpretation of this passage, and then on the foundation of that very absurdity, which is wholly his own, and not to be found in the text, he rejects the authentick reading, to make room for his own very flat emendation.

P. 363. *The most atheistical break promise.*

The ancient reading was, 'The most *pathetical* break-promise.' But according to Mr. Warburton, 'there is neither sense nor humour in this expression;' that is, he hath discovered none, which the reader I believe will by this time agree with me is nothing strange. The meaning is, That of all break-promises he best counterfeits a real passion. What the epithet, *atheistical*, hath to do here, I cannot conceive. I suppose the old salvo of faithless I love—*Perjurum ridet amantem*—maintained its ground even in Shakespear's time.

P. 365. *Meaning me, a beast!*

This is stark nonsense. We should point these words agreeably to Mr. Pope's edition,

*Meaning me a beast.*

That is, insinuating that I am no man, but a beast.

P. 367. *He sends his bloody napkin.*

Read, agreeably to the former editions, '*this bloody napkin.*'

P. 371. *I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction.*

Mr. Warburton instructs us, that 'all this seems to be an allusion to Sir Thomas Overbury's affair.' See how far a pregnant imagination can carry a man. The Earl of Somerset employed, neither bastinado, nor steel, nor did he bandy in faction, against Sir Thomas Overbury. He only caused him to be poisoned. At the bare mention therefore of *poison*, Mr. Warburton's imagination streight takes flight, and 'all this is an allusion to Sir Thomas Overbury's affair.' But, if he had had patience enough but to have cast his eye on our history, he would have found, that this affair of the poisoning Overbury did not break out till the year 1615, long after Shakespear had quitted the stage, and within a year or a little more of his death.

P. 373. *But the fight of two rams.*

Read, agreeably to Mr. Pope's edition, '*But the fight of two rams.*'

*Ibid. You are a gentleman of good conceit.*

That is, of good estimation and rank.

P. 375.

P. 375. *All purity, all trial, all observance.*

As the word *observance*, had been already employed but two lines before, might not the poet possibly have written in this place, *all perseverance*, which follows very aptly after *trial*? The metre will very well admit it; only an anapæst is substituted for an iambick just before the hypercataleëtick syllable.

P. 377. *As those that fear their hap, and know their fear.*

I agree with Mr. Warburton, that the common reading,

*As those that fear they hope, and know they fear,*  
is strange nonsense. I think however it may be better corrected with less alteration, thus,

*As those that fear their hope, and know their fear.*

That is, as those that fear a disappointment of their hope, whose hope is dashed and rendered doubtful by their fear, but who are most undoubtedly certain that they fear.

P. 379. *Here come a pair of unclean beasts, which in all tongues are call'd fools.*

The common reading was, *very strange beasts*; on which Mr. Warburton exclaims, ‘What! *strange beasts*? and yet such as have a name in all languages?’ Yes, a rhinoceros, or a tyger, may be properly enough called strange beasts, and yet have some name or other, as our poet tells us fools have, in all languages. But I suppose our poet meant, very strange in their kind, very extraordinary fools. Mr. Warburton assures us his reading ‘is highly humorous.’ Tastes for humour often differ extremely; I may therefore the more easily be pardoned, when,  
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in my turn, I say, that I cannot discern the least humour in it. I acknowledge indeed the authority of the maxim, *De Gustibus non est disputandum*; but I know at the same time that our critick's reasoning, if it be good for any thing, makes unclean beasts of the whole set of lovers, as well as of the Clown and poor Audrey, since they all equally make their appearance in couples, as Jaques himself in the very next preceding words remarks.

P. 379. *I desire of you the like.*

The common reading, 'I desire *you* of the like,' expresses exactly the same sense, and I think is as good English, and therefore ought to have been preserved as a remain of our old construction.

P. 380. *To swear, and to forswear, according as marriage binds, and blood breaks.*

Mr. Warburton quite mistakes the construction, and then, in order to help it out, immediately recurs to his usual remedy, an emendation. The construction is not, to *swear as marriage binds*, as he understands it, but to *forswear* only, 'as marriage binds, and blood breaks:' that is, to forswear myself, if the case shall so happen, which will depend upon the trial which of the two proves strongest, my fidelity to my marriage vows, or the temptation of my blood.

P. 386. *And I charge you, O men, for the love you bear to women,—to like as much as pleases them: that between you and the women, the play may please.*

The words, *to like as much as pleases them*, are an interpolation of Mr. Warburton's. 'Without this addition,' he tells us, 'the inference contained in the

‘ following words would be unsupported by any preceding premises :’ that is, he first by his own interpolation makes that an inference, which originally was only a charge, and then alledges the necessity of supporting the inference of his own making, in order to justify the interpolation which created that inference. But, as he hath managed his cards, the poet is just between two stools. The men are to like only just as much as pleased the women ; and the women only just as much as pleased the men ; neither are to like any thing from their own taste ; and if both of them disliked the whole, they would each of them equally fulfil what the poet desires of them. So that upon a thorough examination of the matter, Mr. Warburton’s inference is not supported by his premises, notwithstanding the liberty he hath taken with the text in order to a just them together ; and he hath consequently proved himself as ill a reasoner, as he is an injudicious critick. But Shakespear did not write so nonsensically ; he desires the women to like as much as pleased the men, and the men to set the ladies a good example, which exhortation to the men is evidently enough implied in these words, ‘ that between you and the women, the play may please.’

## The Taming of the Shrew.

P. 389. *Induction.*

I have no doubt I shall receive the reader’s thanks for directing him to a very elegant entertainment, which he will certainly find in the ingenious Mr. Hanmer’s edition of the Moral of this Induction, inserted in his Notes on Horace’s Epistle to Augustus, p. 37, — 38.

P. 390.



P. 390. *The deep-moulb'd brack.*

*Brack*, is properly a *bitch*, more particularly of the harrier kind. See Lye's Etymologicon.

P. 398. *Above some fifteen years and more.*

We should read, '*about* some fifteen years and more.'

P. 400. *I am arriv'd from fruitful Lombardy.*

Lucentio presently after tells us, he came from Pisa, which is a city of Tuscany, not of Lombardy, and was arrived at Padua, which is indeed a city of Lombardy. We should therefore undoubtedly read,

*I am arriv'd in fruitful Lombardy.*

The ancient reading was, '*for* fruitful Lombardy.'

Ibid. *Vincentio his son, brought up in Florence.*

Lucentio is here speaking of himself, as is indisputably evident from what immediately follows. We must certainly therefore place a full stop at the end of the preceding line, and read,

*Lucentio his son, brought up in Florence.*

P. 401. *Me pardonato, gentle master mine.*

Read *Mi perdonate*. Mr. Warburton, as he understands Italian, should have corrected this blunder.

P. 405. *But see, while idly I stood looking on,  
I found th' effect of Love in idleness.*

'That is, says Mr. Warburton, the effect, or virtue of the flower so called;' for the knowledge of which he refers us to our Author's *Midsummer-Night's Dream*, vol. i. p. 113, 114. But it appears from thence, that this virtue was only known to the King of the

the Fairies; consequently Lucentio could not allude to it. Nor doth the sense indeed require any such allusion, being perfectly just and apt in the literal interpretation of the words, to which the first of these lines manifestly directs us.

P. 405. *If love hath toyl'd you, nought remains but so,  
Redime te captum quàm queas minimo.*

The common reading,

*If love hath touch'd you,*

gives us a very good sense. Why therefore is it necessary, because the next line is borrowed in so many words from Terence, that this line too must allude to another expression of the same poet, to be found in a different play of his? See the Canons of Criticism, p. 124.

P. 410. *Where small experience grows but in a mew.*

So Mr. Warburton, not troubling his head about the insignificance, and indeed impropriety of the particle, *but*, in the construction in which it stands. The other editions give us, *but in a few*; which the author of the Canons of Criticism, p. 22, hath very ingeniously restored to sense, by only altering the punctuation, thus,

*Where small experience grows. But in a few,*

Ibid. *She moves me not; or not removes, at least,  
Affection sieg'd in coin.*

This strange and uncouth expression is not to be imputed to Shakespear. The whole honour of it belongs to Mr. Warburton. The common reading was,

*Affection's edge in me.*

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That is very evidently, the edge of my affection: What was the chief object of that affection Petruchio had sufficiently informed us before :

*As wealth is barthen of my wooing dance.*

Yet Mr. Warburton will needs have it, that the object of this affection must be the person of the lady, and so streight introduces his emendation. But what if after all we should humour Mr. Warburton in this interpretation, and admit that the affection regards the lady? Where, I pray, is the impropriety of Petruchio's saying; Be she never so foul, old, and curst, these objections will not take off the edge of my appetite to her, provided she hath money enough?

P. 415. Bion. *He, that has the two fair daughters? is't he you mean?*

It is evident from what immediately precedes, that Tranio's enquiry was addressed to the gentlemen he met, not to his own servant, nor are the questions asked in reply suitable in the servant's mouth. It is plain therefore that Biondello's speech must be given either to Hortensio or to Gremio.

*Ibid. Tran. Even he, Biondello.*

It follows from what is said in the preceding note, either that the word *Biondello* must be struck out, or that Tranio must be supposed to call his servant for some purpose, which he is prevented from expressing by the interruption of Gremio.

P. 417. *Please ye, we may contrive this afternoon.*

I must own I think Mr. Warburton's interpretation of this very difficult passage is the most probable; but he should have had the modesty to acknowledge that

that he was indebted for it, as well as for the quotation out of Spencer, to Mr. Upton's Critic. Observ. p. 290. The sense of the word, *contrive*, proposed in the Canons of Criticism, p. 90, 91. doth not seem so well suited to the quaffing carousals to their mistress's health, with which it is here connected.

P. 420. *Baccalare.*

This Italian word properly signifies, 'a graduated scholar;' but ironically and sarcastically, 'a pretender to scholarship.'

P. 430. *Two thousand ducats by the year of land!  
My land amounts but to so much in all:  
That she shall have, besides an Argosie.*

Mr. Warburton owns that the reading of the second of these lines is in all the copies,

*My land amounts not to so much in all:*

but rejects it, upon the pretext, that 'something is wrong in the reasoning, which makes the whole to be a play at cross purposes.' But this wrong reasoning is to be found, not in the text itself, but in his misrepresentation of it only. According to him, Gremio says, His whole estate in land cannot match Tranio's proposed settlement, yet he'll settle so much a year upon her; whereas Gremio only says, his whole estate in land doth not indeed amount to two thousand ducats a year, but she shall have that, whatever be its value, and an Argosie over and above; which Argosie must be understood to be of very great value from his subjoining,

*What, have I choak'd you with an Argosie?*

Thus the charge of wrong reasoning, and playing at cross purposes, founded merely in the misapprehension of the critick, being removed, we should  
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of course restore the authentick reading to its place in the text.

P. 432. *Wrangling pedant, this is.*

Mr. Theobald, seeing no reason why the poet should begin this speech with an hemistich, hath thought it incumbent on him to compleat the verse from his own conjecture. But this very play supplies numerous instances of a hemistich at the beginning of a speech, where there appears as little reason for it as in the present case.

P. 433. *Pedascale, I'll watch you better yet.*

See Mr. Theobald's Shakespear restored, p. 156. to whom Mr. Warburton ought to have acknowledged his obligation for distributing the speeches which follow to the proper persons.

P. 434. *Old fashions please me best; I'm not so nice  
To change true rules for new inventions.*

All the genuine copies, as Mr. Theobald informs us, concur in giving us, *old inventions*, for which that gentleman with great appearance of probability would substitute, *odd inventions*. I am inclined however to believe that the reading adopted by Mr. Warburton is the true one; and that the mistake was occasioned by the word which begins the first of these lines importunately obtruding itself upon the transcriber's imagination.

P. 438. *Who? that Petruchio came not?*

We should read, agreeably to Mr. Pope's edition, 'Who? that Petruchio came?'

P. 442. *The oats have eaten the horses.*

This apparent blunder seems intended for a stroke of



of pleasantry in the valet, intimating that the horses were so poor that the oats were the more substantial creature of the two. See the Canons of Criticism, p. 204.

P. 453. *Faith, he's gone into the taming-school.*

Mr. Pope and Mr. Theobald give us, ‘*unto the taming-school* ;’ I would rather read, ‘*to the taming-school.*’

P. 457. *Why, Sir, I trust, I may have leave to speak.*

As to Mr. Warburton’s comment on this passage, see the Canons of Criticism, p. 170, 171.

P. 474. *Have at you for a better jest or two.*

I believe we ought to read, ‘*for a bitter jest or two.*’

## VOLUME *the* THIRD.

### All’s Well that Ends Well.

P. 3. *In discovering my son from me, I bury a second husband.*

The common reading was, ‘*In delivering my son from me,*’ to which Mr. Warburton opposes two objections, which are the pretext of his attempt towards an emendation. The first is, that ‘*to deliver from,* in the sense of *giving up,* is not English.’ I grant it ; but, *to deliver,* in that sense, is English ; and, this being established, nothing hinders but that the circumstance of the delivery or giving up, to wit, *from me,* that is, from my care and inspection, may with great propriety be added. Let me ask

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this critick, Whether, ‘In *giving up* my son from me,’ would not have been good English? The other objection is drawn from the words immediately following, *I bury a second husband*, which he says ‘demand the reading he hath substituted. For to *dissever* implies a violent divorce, and therefore might be compared to the burying a husband; which *delivering* doth not.’ This reasoning, like many others of Mr Warburton, hath at first sight a plausible appearance, but at bottom it is pitiful. Let me ask him another question; Whether violence may not be offered to the will by a command which cannot be disobeyed? Whether a mother, who *delivers*, or *gives up*, an only son, against her inclination, and over-ruled by such a command, may not suffer as much violence, as if he were separated from her by some other accident out of her power to controul?

P. 4. *Whose worthiness would stir it up where it wanted, rather than slack it where there is such abundance.*

The common reading was, ‘rather than *lack* it;’ Mr. Warburton’s objection to which is a mere cavil. He tells us there is no contrast between, *lack*, and, *stir up*, as there is between, *wanted*, and, *abundance*. But why so? To *stir up*, is, to *excite*, and, to *lack*, is, to *miss of*? And is there no contrast between *stirring up* and *missing the effect of*? For in Mr. Warburton’s reading, as well as in the authentick one, *goodness*, denoted by the accusative, *it*, must stand for the effects of goodness in the second member of this sentence, or else I am afraid it is scarce believable since it is not easy to understand, how *worthiness* in one person can be said to slack *goodness* itself in another.

P. 4.

P. 4. *O, that had! how sad a presage 'tis!*

The common reading was, 'how sad a *passage* 'tis!' which Mr. Warburton assures us 'is unintelligible.' It may be so to him without any disparagement to the reading; but every reader else will, I dare say, readily understand the grief the Countess expresses on recollecting the melancholy *passage* of her friend from *bath* to *bad*. As to Mr. Warburton's *presage*, it must be allowed to be one of the most extraordinary in its kind. The death of a skilful physician is declared to be a presage to all sick people for the future, that they must now expect no cure.

P. 5. *In her they are the better for her simpleness.*

The common reading, 'for *their* simpleness,' is full as good English, conveys the very same idea as this correction of Mr. Warburton, and therefore should not have been altered. *Their simpleness* is the simpleness with which they are accompanied. This perhaps will appear more clearly, if instead of *simpleness* we substitute another word of the same signification, as *purity*, for instance. These accomplishments are the better in her, for their purity and freedom from the least taint of uncleanness. All our critic's subtle reasoning therefore on this passage might as well have been spared.

P. 10. *Your date is better in your pye and your porridge, than in your cheek.*

This is an idle quibble, ridiculous enough in itself, but not unsuitable to the frivolous empty character of the speaker. A *date* signifies a certain point of time from which the duration of any thing is computed, or wherein some particular event first took place. It signifies also a certain kind of fruit, the product chiefly of hot climates and sandy soils, such

as Barbary, Arabia, &c. It was formerly much more in request than at present, and chiefly used in pyes and porridge; and hence I apprehend our plum-porridge derived its name.

P. 10. *Not my virginity yet.*

*There shall your master have a thousand loves,  
A mother, and a mistress, and a friend, &c.*

The meaning of the hemistich which begins this speech is, My virginity is not yet that old virginity, which in your description is a mere withered pear. In order to ascertain the sense of the two next lines, on which depends that of the eight following ones, may I have leave to ask, Where Bertram was to find all these thousand loves, with a mother, a mistress, and a friend, into the bargain? Not surely in Helena's virginity. That were as errant nonsense as any Mr. Warburton hath rejected. But at court undoubtedly, whither he was then going. It is evident therefore, that something hath by some accident been omitted, in which his going to court was mentioned. There indeed he might soon have amours enough on his hands, and find fair ones enough, who would supply the place of, and whom his passion for them would induce him to treat with all the duty, tenderness, and confidence, due to, a mother, a mistress, and a friend; whom he would address with the fantastick appellations of a phoenix, an enemy, a guide, a goddess, and a world more

*Of pretty fond adoptious christendoms,  
That blinking Cupid gossips.*

For all the other intermediate whimsical titles are in truth the offspring of a poetick lover's imagination, which he hath at some time or other bestowed on his misters; and I believe it would not be difficult, if it were worth the search, to find in the love poetry  
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of those times an authority for most, if not every one, of them. At least I can affirm it from knowledge, that far the greater part of them are to be found in the Italian Lyrick poetry, which was the model from which our poets chiefly copied. Upon the supposition then of this omission, which perhaps was only of these five words, ‘You’re going to court,’ the following eight lines lose all that absurdity which induced Mr. Warburton to reject them, as being ‘such finished nonsense as is never heard out of Bedlam,’ and we perceive them to be a not inelegant satire on the extravagance of love-poetry. As they stand at present, they are much too absurd to have proceeded from the most ‘foolish conceited player’ that ever lived. But indeed these players are of great convenience to the criticks on Shakespear. When these do not readily apprehend his meaning, the nonsensical player is ever ready at hand to bear the whole blame, and relieve them from any further trouble or concern about it.

P. 14. *Haggish age.*

That is, Age which brings on the same debility and deformity which is visible in hags, or aged women. I see no probability in the allusion Mr. Warburton supposes to the accidental ma’ady called the Epialtis.

*Ibid. Ere they can hide their levity in honour.*

That is, Ere they can hide the levity of their behaviour from publick observation by cloathing it in the splendor of honourable action. Mr. Warburton supposes *honour*, to signify *titles*, in direct contradiction to the whole drift of the passage.

*Ibid. His tongue clej’d his hand.*

That is, His courage was more forward to exert itself in action than in talking.



P. 15. *So in approof lives not his epitaph,  
As in your royal speech.*

That is, His epitaph, or the character he left behind him, is not so well established by the specimens he exhibited of his worth, as by your royal report in his favour.

P. 16. *You lack not folly to commit them, and have ability enough to make such knaveries yours.*

After premising, that the accusative, *them*, refers to the precedent word, *complaints*, and that this by a metonymy of the effect for the cause, stands for the freaks which occasioned those complaints, the sense will be extremely clear; You are fool enough to commit those irregularities you are charged with, and yet not so much fool neither, as to discredit the accusation by any defect in your ability. Mr. Warburton, utterly mistaking the meaning of this passage, hath given us one of the strangest emendations that ever dropped from a critick's, or even from his own, pen; 'to make such knaveries *yare*, 'i. e. nimble, dextrous.' Yet he tells us, 'he dares say, these are Shakespear's own words.'

P. 19. *Fond done, fond done; for Paris, he,  
Was this King Priam's joy.*

Thus hath Mr. Warburton endeavoured to fill up the defective metre, and restore the sense, of the ancient reading, which was,

*Fond done, done, fond,  
Was this King Priam's joy.*

But he found it impracticable, either to give the meaning of the words, *fond done*, *fond done*, or to explain the propriety of the particle, *for*, as it stands in this place; and therefore he wisely passes over both  
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those articles in silence. Indeed the restoring such a scrap of an old ballad may with truth be said to be feeling out one's way in the dark. It is possible however that the original reading may have been,

For it undone, undone, quoth he,  
*Was this King Priam's joy.*

*For it, that is, for Helen's face.*

P. 20. *That man that should be at a woman's command, and yet no hurt done !*

The construction obliges us to read, ' That man should be,' &c.

P. 22. ————— *and choice breeds  
 A native slip to us from foreign seeds.*

I cannot perceive how the integrity of the metaphor is injured by this expression, nor consequently any need for an alteration. The sense is, And our choice furnishes us with a slip propagated from foreign seeds, which we educate and treat as if it were native to us, or sprung from our selves.

*Ibid. I can no more fear, than I do fear heav'n.*

We are indebted for this ingenious emendation, which I believe is the true reading, to Mr. Warburton ; but I apprehend he hath not rightly understood its meaning, which I take to be this, Heaven, or God, whom I fear beyond any other being, knows my secret already, why should I therefore fear to discover it to the Countess ? I cannot fear her more than I do heaven. The expression too would be neater if we read,

*I cannot more fear, than I do fear heav'n.*

P. 25. *If you should tender your supposed aid.*

That is, The assistance you imagine you can give the King. Mr. Warburton most unaccountably interprets it, 'your propping, supporting aid.' See the Canons of Criticism, p. 209.

Ibid. *Embowell'd of their doctrine.*

It is rightly observed in the Canons of Criticism, p. 96. that this expression plainly means, that the physicians had exhausted all their skill. The beautiful satire Mr. Warburton fancies he hath discovered in it, is merely the offspring of his own imagination, without the least hint given of it by the poet.

P. 26. *The well-lost life of mine.*

I should rather read, '*This* well-lost life of mine.'

Ibid. *And pray God's blessing into thy attempt.*

Perhaps, '*unto* thy attempt.'

P. 28. *There, to muster true gate.*

Mr. Warburton tells us this expression signifies, 'to assemble together.' This may possibly hold with regard to the word, *muster*, but then he sinks the other two words, *true gate*, as if they had no meaning at all. See the Canons of Criticism, p. 203. The old reading was, '*there do muster true gate.*' Possibly the poet might have written, '*There do mayter true gait,*' that is, There they make themselves masters of a genteel carriage.

P. 29. *I have seen a medicine.*

I am inclined to believe, that our poet was pleased to be beholden for this once to the French language,  
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by humourously inventing a feminine to the word, *medecin*, in order to express the sex of the physician, which he afterwards doth more intelligibly by the appellation of *doctor-she*.

P. 32. *I am not an impostor, that proclaim  
Myself against the level of mine aim.*

The level of the impostor's aim must be supposed to be reward in case of success. Whenever therefore the impostor vaunts his skill and ability, at the same time that he is conscious of his own deficiency in those respects, and that he must miscarry when they are put to the trial, he may be properly said to proclaim himself against the level of his aim.

P. 33. *A strumpet's boldness, a divulged shame  
Traduc'd by odious ballads: my maiden's name  
Sear'd otherwise, no worse of worst extended;  
With vilest torture let my life be ended.*

It is impossible to make sense of these lines as they now stand, and therefore Mr. Warburton prudently passes them over in silence. Perhaps our poet might have given them thus:

*A strumpet's boldness, a divulged shame;  
Traduc'd by odious ballads my maiden name,  
Fear, otherwise, to worst of worse extended,  
With vilest torture let my life be ended.*

Ibid. *Metinks, in thee some blessed spirit doth speak:  
His power full sounds within an organ weak.*

The old reading was, *His powerful sound*, to which Mr. Warburton objects, that 'speaking a sound is a barbarism; because to speak signifies to utter an articulate sound, and sound, being a general term, comprehends those which are inarticulate.' But Mr. Warburton takes the advantage of the wrong pointing





tent of his learning, and sometimes unfortunately upon subjects which he doth not understand. For, notwithstanding his quotation from *D'Aubigné*, if he had consulted the history of physick, he would have found, that neither Paracelsus, nor his followers were ever authenticated by the approbation of the faculty, any more than Mr. Ward, among ourselves, though the authentick physicians in their particular practice may have sometimes availed themselves of the remedies discovered by those empiricks.

P. 38. *Which should, indeed, give us \* \* \* a farther use to be made.*

Mr. Warburton hath inserted these asterisks to denote, that some words have been dropped, of which the purpose, he tells us, is ‘[notice, that there is of ‘this]’ but he is really more scrupulously provident than is necessary; for the expression, *give us*, in the common reading, which means the same as, suggest to us, conveys singly the whole sense intended to be supplied by our critick’s interpolation. See the *Canons of Criticism*, p. 157.

P. 40. *Let the white death sit on thy cheek for ever.*

The *white death* is a beautiful metonymy, for the whiteness or paleness of death. Mr. Warburton hath betrayed his utter want of taste, by degrading this expression, and substituting in its place the most unmeaning and enigmatical one that can well be imagined, ‘the *white dearth*.’ Dearth, of what? Why, ‘of blood,’ as he tells you, though, without this intimation, the reader might be long puzzled before he would guess at it. But what follows is still more extraordinary. ‘The white dearth ‘more ‘figuratively signifies barrenness, want of fruit or ‘issue.’ It seems then that barrenness, and want of issue, sit in a young virgin’s cheek, that is, display them-

themselves to the view of the beholder, and that (which is still worse) before the Lady hath had the opportunity of trying whether this barrenness is her fault or not. Is it possible, that the man who wrote this could be awake and in his senses?

P. 41. Laf. *There's one grape yet,——*

Par. *I am sure, thy father drunk wine.——*

Laf. *But if thou be'st not an afs, I am a Youth of fourteen. I have known thee already.*

Mr. Warburton tells us, 'he hath here regulated the 'speeches as they ought to be.' Mr. Theobald puts in his claim, and affirms that 'he hath divided the speech.' In the mean time the regulation and the division are exactly the same, and to whom the honour of this correction is due is beyond my information to determine. It is not easy to guess what induced these gentlemen to depart from the reading of the prior editions, which concur in giving the whole of this to Lafau; Mr. Theobald indeed pronounces it to be most incongruous stuff, but then his dislike of it is evidently owing to a mistake. He supposes the fourth Lord, who had given Helena a favourable answer, is here referred to, whereas in truth Bertram, who had not yet been asked the question, is the person intended. In this view I can see no objection to the propriety of this speech. Helena had given her answer already to all the young Lords except Bertram. On which Lafau says, *There is one grape still left* (meaning Bertram); and *I am sure thy father drunk wine*, that is, was no milkop, and consequently if thou hast inherited thy father's nature, thou must have too good a taste to be indifferent to so much beauty and merit; but I am mistaken in thee if thou be not an afs; for I have had occasion to know thee already; alluding probably to Bertram's familiarity with and partiality for Parolles.

To

To introduce Parolles, a creature and dependant of Bertram's, as intermeddling in a conversation of such consequence, in the King's presence, is contrary to all the rules of decency and behaviour, and what he is made to say is in his mouth absolutely without meaning. Mr. Theobald asks, Why should Lafeu quarrel with Parolles in the very next scene, if the latter were not a little pert and impertinent to him here? It will be time enough to answer this question, when this pertness or impertinence is pointed out and explained.

P. 42. —————good alone  
*Is good; and, with a name, vileness is so.*

A strange discovery indeed! that 'good alone is 'good;' but what follows is still more extraordinary, 'and vileness with a name is so.' Is so? Is what? Why, good, to be sure, since the construction necessarily determines us to this answer. For, *vileness is so*, can never, after what had preceded, signify, in English, *vileness is vileness*. Such nonsense doth Mr. Warburton obtrude upon us under the name of Shakespear! The common reading was,

—————good alone  
*Is good without a name; vileness is so:*

the meaning of which one would imagine should be pretty plain. Good singly by itself, without the addition of title, is good still; it is the same thing with vileness. It takes its nature from itself, and not from such external circumstances as title and the like. And this interpretation is given by the poet himself, in the lines immediately following,

*The property by what it is should go,  
 Not by the title.*

Notwithstanding all this Mr. Warburton mistook  
 7 the

the meaning, and then murdered the text as we have seen.

P. 42. ————— *She is good, wise, fair;  
In these, to nature she's immediate heir;  
And these breed honour.*

Instead of, *good*, all the other editions give us, *young*; and to turn this epithet out of its place, and make room for his own conjecture, Mr. Warburton hath employed all the depths and subtleties of his philosophy, but to very little purpose. According to him, ‘ what we immediately inherit from nature ‘ we must be understood to possess in a supreme degree; but youth admits not of different degrees of ‘ excellence; therefore this must be a faulty reading.’ But unhappily he happens to be wrong in both his premises. For neither doth it follow from our inheriting any quality from nature, that we must possess that quality in a supreme degree; if it did, we should be all upon an equality in this respect, and there would be no difference among men as to natural advantages: nor is it true, that youth is a quality that admits not of different degrees. We may imagine a certain *acme*, or point as the perfection of youth, on both sides of which there is a great latitude, and variety of degrees, all which are nevertheless comprehended in the general notion of that quality. But to insist no longer on so clear a point; by *good*, our critick himself tells us, he understands, *virtuous*. Will he avow this then to be a principle of his philosophy, that virtue is an inheritance from nature; or, in other words, that it is the mere offspring of constitution? If this be his sentiment, I have seen no reason for thinking that it was that of Shakespear. Nothing can be plainer than the sense of the common reading; *She is young, wise, and fair*; all these accomplishments she inherits immediately from nature; and these accomplishments draw honour  
after

after them. No, says Mr. Warburton, ‘ youth cannot be said to do so; on the contrary, it is age which hath this advantage.’ Mr. Warburton unluckily never thought of making a distinction as to the sex. But let him only step into one of the long rooms at Bath some evening when he is at leisure, and observe the difference of the respect that is paid by the youthful part of the company to a fine young lady in her bloom, from that which is paid to her mamma, how wise and prudent soever she may be, and I fancy he may be induced to alter his opinion.

P. 44. *The praised of the King.*

I think the common reading, ‘ *The praised of the King,*’ is the juster and more elegant expression. Honourable title conferred is but one method of acknowledging virtue, and proclaiming the praise due to it, and it is in this view only that it can be truly said to ennoble the person on whom it is bestowed.

P. 46. *For doing, I am past; \* \* \* as I will by thee, in what motion age will give me leave.*

See Mr. Warburton’s imagination, which introduces these asterisks into the text, fully refuted, and the true sense of the passage explained, in the *Canons of Criticism*, p. 156.

P. 49. *To have mine own good fortune.*

It is plain, from what immediately follows, that Shakespear wrote, *fortunes*.

Ibid. *Many a man’s tongue speaks out his master’s will.*

Mr. Warburton bids us read, *speaks out*; and why not, *flakes out*? which is the reading of the other editions, and is certainly, of the two, much the most



most poetical expression, as it alludes to the vibrating motion of the tongue in speaking, and suggests its being done accidentally and without design. See the Canons of Criticism, p. 3.

P. 54. *By self-unable notion.*

Mr. Warburton ought to have acknowledged his obligation to Mr. Upton, who in his Critic. Observ. p. 224. furnished him with this emendation.

P. 55. *For your ,avails they fell.*

Grammatical construction requires us to read, *they fall*, instead of, *they fell*, otherwise the discourse, as it relates to a future time, is nonsense. An attempt towards a rhyme seems to have occasioned this faulty reading; but this scene is not in rhyme.

P. 58. *The fellow has a deal of that too much, which holds him much to have.*

‘That is,’ says Mr. Warburton, ‘his vices stand ‘him in stead.’ He might as well have said, That is, God prosper long our noble King. For these words express the sentiment contained in the text as truly as the interpretation he hath given us. I apprehend the poet means folly and ignorance; for what else could *hold*, or *judge*, Parolles to have much in him?

P. 59. *Whence honour but of danger wins a scar;  
As oft it loses all.*

The sense is, From that abode where all the advantage that honour usually reaps from the danger it rushes upon, is only a scar in testimony of its bravery, as, on the other hand, it often is the cause of losing all, even life itself.

P. 63. *Are the things they go under.*

The common reading was, *Are not the things they go under*, which not affording a tolerable sense, Mr. Warburton hath altered by striking out the negative; and he seems much displeased with Sir Thomas Hanmer for daring to improve on his emendation, and substituting in its room, *Are but the things they go under*. And why not? since the expression is by this means rendered more emphatical, and the sense is made much clearer. Besides that the mistake of, *not*, for, *but*, is a very common one with the printers of Shakespear's works, as to which see Theobald's Shakespear restored, p. 173, 174. The poet's meaning is, *Are the cloak under which they disguise their knavery*. For though the scene doth happen to be a besieged city, and the persons spoken of soldiers, I see no reason to suppose with Mr. Warburton, women alluding to covert ways and military fortifications. Not but that indeed they are capable of talking of them full as pertinently, and with as much understanding, as Mr. Warburton himself, who is pleased to inform us, that 'the military use of covered ways is to facilitate an approach or attack;' whereas the merest novice in military affairs knows, that a covered way is a fortification merely defensive, intended to protect the body of the place, and to keep the enemy at a distance.

*Ibid. Though there were no farther danger found, but the modesty which is so lost.*

The common reading was, *known*, not, *found*, which is a mere conjecture of Mr. Warburton's. The sense of both readings is precisely the same, nor has this innovation any other advantage in point of the expression, besides that of introducing an antithesis; a figure which, though Shakespear did not disdain

the use of it, ought not therefore to be crammed upon him at every turn. Mr. Warburton indeed principally insists upon a distinction, between the ‘consequences of a woman’s losing her honour, and ‘Diana’s experience of the matter in her own case,’ which, if the reader can understand, he is welcome to. For my own part, I frankly own, I cannot. All I know of the matter is, that the play represents Diana as virtuous, and not to have lost her honour, and that the loss of honour is not the thing intended in this place, but that imputation, which the very attempt itself, though unsuccessful, brings upon modesty.

P. 64. *Ay, surely, meerlye truth.*

The common reading was, ‘*meer the truth* ;’ which see fully vindicated in the Canons of Criticism, p. 8.

P. 67. ———yond’s that same knave,  
*That leads him to these places.*

Mr. Theobald rightly observes, that no mention had been made of any places, to which the words, *these places*, can have any possible reference. He therefore conjectures we should read, ‘*these paces*,’ that is, to such irregular steps, to courses of debauchery, to not loving his wife. But this expression is so extremely stiff, and remote from the common use of our language, that I think it much more probable that our poet might write, ‘*these pranks*.’

P. 70. *Let him fetch off his drum in any hand.*

I take it the usual phrase is, ‘*at any hand*.’

P. 73. *As we’ll direct her how, ’tis best to bear it.*

Mr. Pope’s edition rightly omits the comma after, *how*.

P. 74. *Is wicked meaning in a lawful deed ;  
And lawful meaning in a wicked act ;  
Where both not sin, and yet a sinful fact.*

Mr. Warburton hath not rightly interpreted this riddle. I think it may be explained in this manner. In the first line, the 'deed was lawful,' as being the duty of marriage between the husband and wife, but the husband's 'meaning in it was wicked,' because he intentionally committed adultery. In the second line, the 'act was wicked' in the husband, for the reason just mentioned, but the 'meaning was lawful' in the wife, who enjoyed no more than her own, and that with a view to reclaim her husband. In the third line, the 'fact was sinful' on account of the intentional adultery, yet neither sinned in it, not the husband, because he only intended adultery, but did not commit it ; nor the wife, because in her both the intention and the commission were perfectly innocent and justifiable.

P. 78. *What is not holy, that we swear, not 'bides,—  
But take the High'st to witness.*

Mr. Warburton hath so strangely puzzled himself about this passage, that he hath at last quite lost sight of its drift and purpose, and given us one of the most elaborate pieces of nonsense to be found in his whole performance. The common reading however,

*What is not holy, that we swear not by,  
But take the High'st to witness :*

is, if he could have been content with it, extremely plain and clear. The sense is, We never swear by what is not holy, but swear by, or take to witness, the Highest, the Divinity. The tenor of the reasoning contained in the following lines perfectly cor-

responds with this ; If I should swear by Jove's great attributes, that I loved you dearly, would you believe my oaths, when you found by experience that I loved you ill, and was endeavouring to gain credit with you in order to seduce you to your ruin? No, surely, but you would conclude that I had no faith either in Jove or his attributes, and that my oaths were mere words of course. For that oath can certainly have no tie upon us, which we swear by him we profess to love and honour, when at the same time we give the strongest proof of our disbelief in him, by pursuing a course which we know will offend and dishonour him. By not comprehending the poet's scope and meaning, Mr. Warburton hath been reduced to the necessity of fathering upon him such strange English as this :

*'What is not holy, that we swear,'* to signify, *If we swear to an unholy purpose* ; a sense those words will by no means bear. *'Not 'bides,'* to signify, *The oath is dissolved in the making* ; a meaning which can no more be deduced from the words than the former.

As to the remaining words, *'But take the High'st to witness,'* they so plainly and directly contradict Mr. Warburton's interpretation, that it was utterly impracticable for him to reconcile them to it, and therefore he hath very prudently passed them over without notice.

P. 81. ————*Since Frenchmen are so braid,  
Marry 'em that will, I'd live and die a maid.*

The second line in the prior editions stood thus,

*Marry that will, I'll live and die a maid.*

'What!' says Mr. Warburton, 'because Frenchmen  
'were false, tho', that was an Italian, would marry no  
'body.'



‘body?’ I must own the force of the objection, but cannot therefore prevail upon myself to father false English upon Shakespear. The expression, *I would*, although it doth not express so strong a resolution as, *I will*, yet still it expresses a wish at least, but can never express a condition, such as, *rather than marry a Frenchman*, which is the signification in which Mr. Warburton uses it, and indeed the only one in which it can be applied to his purpose. As to the objection itself, all that I can say is, that I suppose poor Diana in her present mood, full of indignation at the perfidious design of the Frenchman upon her chastity, had little better opinion of her own countrymen, and begun to entertain unfavourable thoughts of the whole sex. *Braid* signifies, crafty, deceitful; see Lye’s Etymologicon in the word, *brede*.

P. 82. *We still see them reveal themselves, till they attain to their abborr’d ends.*

The sense seems to require that we should read, ‘*ere they attain.*’

*Ibid.* *Is it not meant damnable.*

I believe Shakespear wrote, *Is it not mean time damnable.*

P. 86. *Men are to mell with, boys are not to kifs.*

Mr. Theobald hath in my opinion restored the true reading, thus,

*Men are to mell with, boys are but to kifs.*

See my note on p. 63. of this play.

P. 90. *Our waggon is prepar’d, and time revyes us.*

If this correction of Mr. Warburton’s be right, the word, *revye*, cannot signify, ‘looks us in the face,’

‘ calls upon us to hasten,’ which are his interpretations, it being never used in either of those senses, but must signify, challenges us, which is its proper import. The old reading, *revives us*, may possibly signify, awakens us, animates us. I think it however not altogether improbable that our poet might have written, *invites us*.

P. 92. *More advantaged by the King.*

The old reading was, *advanced*, which signifies, not only, preferred, but raised either in fortune or estimation. Thus we say, a man is advanced, or hath advanced himself, in the world, by his own abilities and industry, when he hath raised himself to a more eminent rank in the world, than could be expected from his birth and situation. There was therefore no occasion for an alteration.

P. 94. *It rejoices me, that hope, that I shall see him ere I die.*

The common reading was, ‘ It rejoices me, that I hope I shall see him ere I die ;’ that is, the hope I have of seeing him once more before I die gives me joy ; which is an expression full as unexceptionable as that which Mr. Warburton hath substituted in its place. See the Canons of Criticism, p. 180.

P. 95. *But it is your carbinado’d face.*

The ancient reading, *carbonado’d*, is undoubtedly the true one. See the Canons of Criticism, p. 59. 193.

P. 98. *I do pity his distress in my similies of comfort.*

These *similies*, it seems, are the appellations of ‘ fortune’s cat, carp, &c.’ but what *comfort* they could  
admi-

administer is not easy to conceive, nor hath Mr. Warburton been pleased to inform us. But what exception could be taken to the ancient reading, ‘I do pity his distress in my smiles of comfort?’ The meaning is, I testify my pity for his distress by encouraging him with a gracious smile.

P. 103. ———— *Noble she was, and thought  
I stood engag’d.*

That is, by acceptance of the gage, or ring which she had thrown me. Mr. Theobald would persuade us to substitute, *ungag’d*, for, *unengaged*, but I doubt the word is scarce English.

P. 104. ———— *then if you know,  
That you are well acquainted with yourself.*

Mr. Warburton hath quite mistaken the sense of this passage, which I take to be this, I am as well acquainted with this ring as you can possibly be with your own person; if therefore you know that you have a perfect acquaintance with your own person, confess without more shifting that the ring was hers. See the Canons of Criticism, p. 39.

P. 105. *Who hath some four or five removes come short  
To tender it herself.*

I can see no objection to the common reading, ‘for four or five removes;’ but what the gentleman adds two lines farther on,

——— *who by this, I know,  
Is here attending,*

makes it evident that we should read,

*Who had for four or five removes come short.*

P. 106. *Derived from the ancient Capulet.*

I believe we should read, *Capulets*, from the ancient family of the Capulets.

P. 108. ————— *and in fine,*  
*Her insuit coming with her modern grace,*  
*Subdu'd me to her rate.*

The second of these lines is neither English nor sense. I should suspect the poet wrote,

*Her own suit joining with her mother's, scarce*  
*Subdu'd me to her rate,*

*Ibid. May justly diet me.*

That is, May justly constrain me to fast, by depriving me of the dues of a wife. Mr. Warburton most unaccountably imagines the expression to allude to 'the severe methods of cure in the venereal disorder.' An apt allusion indeed in the mouth of a young woman, who pretended great virtue and delicacy.

*Ibid. Sir, much like the same upon your finger.*

This is no verse, but may be made one by the easy transposition of a single monosyllable,

*Much like the same upon your finger, Sir.*

Twelfth-Night: or, What you will.

P. 117. ————— *that, surfeiting*  
*The appetite, Love may sicken, and so die.*

The common reading was,

————— *that surfeiting,*  
*The appetite may sicken, and so die.*

But

But in this reading Mr. Warburton discovers an impropriety of expression, which renders his emendation necessary. For ‘we do not say, that the appetite sickens and dies through a surfeit; but the subject of that appetite.’ This defect he thinks he hath supplied by introducing *love* as that subject. But, I apprehend, *love* is so far from being the subject of the appetite, that it is the very appetite itself; and is so understood to be by the poet in this passage. If we were to admit our critick’s observation, there would still be no just ground for exception to the common reading, for the appetite would still have a reference to the word, *love*, mentioned but two lines before, and would stand for the appetite of love. So that there is not the least foundation for any alteration. I would beg leave to observe farther, that Mr. Warburton, for want of knowing, that an anapest may supply the place of an iambick, and that the last syllable of the word, *appetite*, may be pronounced either long or short, as the exigency of the metre requires, hath given us a most uncouth and unmulical abbreviation by writing it *app’tile*.

P. 118. *Stealing, and giving odour.*

See the Canons of Criticism, p. 110.

P. 119. *Three sov’reign thrones, are all supply’d, and fill’d,*

*(O sweet perfection!) with one self-same King!*

The old reading was, ‘*These sov’reign thrones.*’ But Mr. Warburton assures us his emendation is ‘exactly in the manner of Shakespear;’ and, to prove it, quotes one single passage, wherein, after having particularized the things, he mentions their number. As if it followed, that therefore he must do so every where; or that variety of expression in an author, who is remarkable for abounding in it more than any other, were



were a sufficient reason for an alteration. As to his other emendation, ‘(O sweet perfection!)’ instead of, ‘*Her sweet perfections,*’ which reading he hath thought fit to discard, he doth not even vouchsafe to give a reason for it, and it would be difficult to assign any other than his not understanding his author. I would beg leave therefore to inform him, that the *sweet perfections* here mentioned are, her affections, her judgment, and her sentiments, sufficiently denoted by the preceding mention of the liver, brain, and heart, the several seats where they are vulgarly and poetically supposed to have their respective residence. Whereas Mr. Warburton’s reading is less complaisant to the lady, and a little assuming in the lover, as it insinuates, that the perfection of the three sovereign thrones depends upon their being filled by, and subjected to a King.

P. 125. *And yet I will not compare with an old man.*

The sense seems to be, And yet I look on myself as above being put on a level with an old man in this matter, how superior soever he may be to me in other respects. Mr. Warburton tells us, ‘This is intended as a satire on the common vanity of old men, in preferring their own times, and the past generation, to the present.’ If our poet had this intention, he was very unhappy in the expressing it; for the words have not the least tendency to this sense. And in truth, a satire in the mouth of Sir Andrew Ague-check would be something very extraordinary, as it would be no less so, that the poet should pitch on him as the organ to convey his own sentiments.

P. 126. *In flame-colour’d stocking.*

Probably an error of the press. Read, ‘In a flame-colour’d stocking,’ agreeably to the prior editions.

P. 127.

P. 127. *Yet, a barrful strife!*

The reading we find in Mr. Pope's edition is much more natural, as well as more intelligible:

*Yet, O baneful strife!*

P. 129. *Put me into a good fooling!*

Mr. Pope's edition gives us a more correct reading, 'Putme into good fooling.'

P. 130. *Now Mercury indue thee with pleasing,  
for thou speak'st well of fools!*

The old reading was, 'indue thee with *leasing*,' the humour of which escaping Mr. Warburton, he immediately has recourse to his usual expedient, an emendation. Olivia had been making a kind of apology for fools; and the fool in recompense prays Mercury, who was the God of cheats, and consequently of liars, to bestow upon her the gift of leasing, or lying; humorously intimating, that whoever undertook the defence of fools would have plentiful occasion for that talent. The word Mr. Warburton hath substituted for it, *pleasing*, is vague and unmeaning, without any determinate signification, and hath no more relation to eloquence than to any other accomplishment Olivia was possessed of. Yet he plumes himself mightily on this conjecture, insults Sir Thomas Hanmer for not adopting it, and calls the genuine reading 'a foolish and a stupid blunder.'

P. 132. *'Tis a gentleman-beir.*

The common reading, 'Tis a gentleman: *here*,' is fully vindicated in the Canons of Criticism, p. 198.

P. 134.

P. 134. *I am very comptible, even to the least sinister usage.*

Mr. Warburton interprets these words as if they were the expression of a bully; I am ready to call any one to account who offers me the least sinister usage. The words immediately preceding, 'Good beauties, let me sustain no scorn,' which breathe the utmost gentleness, as well as the brutality of manners implied in such an insult, might have taught him better. The meaning is plain, I am very apt to take to heart, and to make accompt of, the least sinister usage.

P. 135. *I am a messenger.*

It is extremely odd that Mr. Warburton should understand these words to express Viola's inclinations, not her business.

P. 137. *The reverberate kills.*

See Upton's Critic. Observ. p. 311.

P. 139. *With such estimable wonder.*

That is, With an admiration that held her in as high account as they did who thought her beautiful; or, in short, with so high a degree of admiration. It is strange, that one so much accustomed to Shakspeare's phraseology as Mr. Warburton, should pronounce this to be 'an interpolation of the players.'

P. 141. *Her eyes had cross'd her tongue.*

The old reading, 'Her eyes had *lost* her tongue,' gives us a much better sense, and therefore ought not to have been altered. Her eyes had lost the assistance of her tongue, that is, were so very busy in expressing her meaning, as if they could not find her

her tongue to do it with. I never yet heard that the superstitious notion of the fascination of the eyes was carried so far, as to suppose a person, or any part of him, was fascinated by his own eyes.

P. 143. *In decay there lies no plenty.*

Mr. Warburton assures us ‘this is a proverbial saying.’ It may be so for ought I know, though I confess it is the first time I ever met with it. But I am sure its meaning is trivial. For what wonder there should be no plenty in decay, when the very terms stand in direct opposition to each other? The common reading,

*In delay there is no plenty,*

gives us a much better sense, and much more apposite to the context; If we imagine that by delaying our enjoyments, we are treasuring up a larger share of them, we shall find ourselves disappointed.

P. 145. *Tilly valley, Lady! there dwelt a man in Babylon, Lady, Lady.*

*Tilly valley*, is an expression of contempt, of much the same import as our modern *fiddle faddle*. This, with the word, *Lady*, which is three times repeated, and ought to be pronounced with a like scornful tone, makes no part of the singing, as Mr. Warburton, following the later editors, by printing them in Italicks, misleads the reader to apprehend.

*Ibid. Cottiers catches.*

The old reading, *coziars catches*, that is, *cellars catches*, in which sense the word is still used in the western part of this kingdom, ought undoubtedly to be restored. See the *Canons of Criticism*, p. 50. Its etymology is from *cordwainer*, which was, but

abbreviated into *cordier*, and then by degrees, in virtue of the western pronunciation, *coardier*, came to be *cozier*.

P. 149. *Unstaid and skittish in all notions else,  
Save in the constant image of the creature  
That is belov'd.*

Mr. Warburton informs us that the folio gives us, 'notions, which he says is right.' On the contrary we learn from the Canons of Criticism, p. 188. that both the folio's read, *motions*; to which reading, I apprehend, no just exception can be taken. The sense is, Unstaid and skittish in every other emotion of their mind, except that of constantly suggesting the image of the creature beloved.

*Ibid. It gives a very echo from the seat  
Where love is thron'd.*

'The seat where love is thron'd,' is, I suppose, the heart; but the tune could not properly be said to be in the heart, and therefore could not give an echo from it. The common reading therefore,

*It gives a very echo to the seat  
Where love is thron'd,*

is certainly right. It gives the heart a very echo; that is, It is so consonant to the emotions of the heart that they echo it back again.

P. 150. ———— *it is filly sooth,  
And tallies with the innocence of love,  
Like the old age.*

Mr. Warburton, not apprehending the meaning of the old reading,

*And dallies with the innocence of love,*

hath



hath altered it as we see above : But see it fully justified and well explained in the Canons of Criticism, P. 27.

P. 151. *That their business might be every thing, and their intent no where.*

This is an emendation of Mr. Warburton's. The old reading was, 'and their intent *every where*,' which expresses exactly the same sense, though the fire of our critick's imagination would not suffer him to understand plain English. An intent *every where* is just the same as an intent *no where*, as it hath no particular place more in its view than any other.

P. 152. *But 'tis that miracle, and Queen of Gems,  
That nature pranks, her mind, attracts my  
soul.*

Mr. Warburton confesses he did not understand the common reading,

*That nature pranks her in :*

and therefore he pursued his constant practice in the like case, he altered it. He objects, that we are not told in this reading, what is 'that miracle, and 'Queen of Gems.' There was no need of telling us. Every reader, besides himself, would readily understand it to be Olivia's beauty. He asks too, 'What is meant by nature's pranking her in a miracle?' To *prank*, is to deck out, to adorn ; see Lye's Etymologicon. It may therefore be answered, It is nature's decking her out in a beauty which appeared to her lover miraculous, and surpassing the lustre of the brightest gems.

P. 153. *Why, this is evident to any formal capacity.*

The sense is, This is evident to the capacity of any  
man

man in his senses. See the Canons of Criticism, p. 196. So our poet in the Comedy of Errors, p. 262. of this volume.

*'Till I have us'd th' approved means I have,  
With wholesome syrups, drugs, and holy prayers,  
To make of him a formal man again.*

P. 163. *But wise mens folly-fall'n, quite taints their wit.*

I suppose *folly-fall'n*, in one word, is an error of the printer, as it destroys the construction, by depriving it of a substantive. The sense is, But wise mens folly, when it is once fallen into extravagance, overpowers their discretion.

P. 164. *Most pregnant and vouchsafed ear.*

*Pregnant*, signifies, apprehensive, quick of apprehension.

P. 170. *As might have drawn one to a longer voyage.*  
I believe we should read, 'drawn me.'

P. 178. *Thy interpreter.*

This word hath no sense in this place; the other editions concur in giving us, *interceptor*, which is undoubtedly right.

P. 185. *These wise men, that give fools money, get themselves a good report after fourteen years purchase.*  
That is, Purchase a good report at a very extravagant price. I can see no probability in Mr. Warburton's imagination, that this is intended as 'a satire on monopolies,' in virtue of which the sense is degraded into an idle quibble.

P. 186.

P. 186. ————— *how many fruitless pranks*  
*This ruffian hath botch'd up.*

*Botch'd up*, is a metaphor taken from the employment of a botcher, who sets patches on old worn-out cloaths. The sense is, *How many fruitless pranks this ruffian hath been obliged to make satisfaction for, at the expence of his fortune and reputation.* I can see no sense in Mr. Warburton's interpretation, 'swelled or inflamed, from a botch or boil.'

P. 191. *Like to the old vice.*

For the explication of this passage, see Upton's Critic. Observ. p. 8—11.

*Ibid.* *So far exceed all instance, all discourse.*

See the Canons of Criticism, p. 201. where *instance* is rightly interpreted, example.

P. 193. *So that, conclusion to be asked, is, if your four negatives make your two affirmatives, why, then the worse for my friends, and the better for my foes.*

Men often ask premises, and sometimes even beg them, as Mr. Warburton well knows, but no man ever asked a conclusion. This is always inferred as a thing of right and necessity. Such stuff as this could never fall from the pen of Shakespear. The common reading was, 'So that *conclusions* to be *asked*,' which being evidently absurd and corrupt, I may be allowed to guess that our poet wrote, 'So that *conclusions follow a kiffes*,' that is close on each other's heels. As to what follows, 'if your four negatives 'make your two affirmatives,' I suppose it is one of those absurdities commonly put into the mouth of clowns or jesters, which make a part of their character, and seems to be intended to ridicule the formal

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mal solemnity of the men of science. In any other view it is quite beside the purpose of the argument.

P. 201. *I was preserv'd to serve this noble Duke.*

I believe the poet wrote, 'I was *preferr'd*,' and I find Mr. Theobald concurs with me in opinion.

P. 203. *An your Ladyship will have it as is ought to be, you must allow Vox.*

The word, *vox*, hath absolutely no meaning. Perhaps we should read, 'you must allow *for't*;' that is, You must make the proper allowances for the condition he is in.

Ibid. *One day shall crown th' alliance on't, so please you.*

The word, *on't*, in this place is mere nonsense. I doubt not the poet wrote, '*an't* so please you.'

P. 204. *And in such forms which here were presuppos'd Upon thee in the letter.*

*Presuppos'd*, signifies in this place, previously pointed out to thee, in such a manner as to deceive thee.

## The Comedy of Errors.

P. 213. *That by misfortunes was my life prolong'd.*

I rather fancy Shakespear wrote,

*Thus by misfortunes was my life prolong'd.*

P. 218. *Drug-working forcerers, that change the mind.*

I see no reason for preferring this conjecture of Mr. Warburton to the common reading, '*Dark-working forcerers.*' His pretext is, that, 'in the lines which  
precede

precede and follow this, the epithet given to each kind of these miscreants declares the power by which they perform their feats, and therefore this epithet ought to do so too.' But this observation is not just. For those epithets do not expressly declare that power, but only supply Mr. Warburton with some foundation for inferring it. And the common reading doth the same. For the epithet, *dark-working*, plainly denotes those who work by unknown powers, such as charms, enchantments, talismans, and the like. And they are as plainly distinguished from the witches, as the epithet given these last implies that they work by compact with the Devil, which the epithet under consideration doth not. So that this alteration seems to be groundless.

P. 222. —————and the gold 'bides still,  
*That others touch; yet often touching will*  
*Wear gold: and so no man, that hath a name,*  
*But falsehood and corruption doth it shame.*

That is, according to Mr. Warburton, 'The greatest character may in time be injured by the repeated attacks of falsehood and corruption.' The expression of this sentiment, even in Mr. Warburton's own words, is very cloudy, not readily intelligible, and easily mistaken. But, what is worse, the words he gives us for the text do by no means convey it. The natural sense of them is, There is no man that hath a character but shames it with falsehood and corruption; which is evidently absurd. To recover the true reading it is necessary to lay before the reader the corrupted one of the eldest editions:

—————yet the gold 'bides still,  
*That others touch, and often touching will:*  
*Where gold and no man, that hath a name,*  
*By falsehood and corruption doth it shame.*



Upon consideration of which I am inclined to believe the poet might have written,

—————yet the gold 'bides still,  
That others touch, though often touching will  
Wear gold: and so a man that bath a name,  
By falsehood and corruption doth it shame.

The alteration is inconsiderable, and the text thus amended is too plain to need any explanation.

P. 225. *Nay, not sure in a thing falsing.*

I suppose we should read, *falling*. The hair, every one knows, is subject to falling.

P. 226. *And tear the stain'd skin of my harlot-brow.*

I believe we should read,

[ *And tear the stain'd skin off my harlot-brow.*

P. 227. *I live distain'd, thou undishonoured.*

How is that possible, when the whole drift of this long speech is to prove, that the husband and wife are so intimately and individually incorporate, that nothing could be with truth and justice said of the one, in which the other would not equally participate? inasmuch that, by the supposed adultery of the husband, the lady declares herself to be possessed with 'an adulterate blot,' and 'strumpeted by his contagion.' Could she then notwithstanding live distained, and her husband not dishonoured? I should therefore make very little scruple to alter the text thus,

*I live distained, thou dishonoured.*

That is, As long as thou continuest to dishonour thyself, I also live distained. Mr. Theobald perceived the nonsense of the common reading, but was  
not

not happy in his endeavours toward the correcting it.

P. 228. *We talk with goblins, owls, and elvish sprights.*

Mr. Warburton was beholden for the substance of his note on this passage to Mr. Upton, Critic. Observ. p. 301, 302, though he hath not thought proper to acknowledge it.

P. 234. *And, in despite of mirth, mean to be merry.*

That is, Though mirth hath withdrawn herself from me, and seems determined to avoid me, yet in despite of her, and whether she will or not, I am resolved to be merry. Mr. Warburton's explanation differs very little from nonsense.

P. 235. ———— *shall, Antipholis,*  
*Ev'n in the spring of love, thy love-springs rot?*

Mr. Theobald, from the defect of the rhyme, conspicuous in the former of these verses, justly concluded, that the reading had been corrupted. He therefore restored the rhyme by adding the word, *bate*, at the end of the first verse; but I think he did not carry his correction far enough, and I suspect that the poet wrote,

——— *shall a nipping hate,*  
*Ev'n in the spring of love, thy love-springs rot?*

By *love-springs*, I understand to be meant the buds and shoots of love, which are supposed to be nipped by hate even in the very season of their spring.

P. 237. *And as a bed I'll take thee, and there lye:*  
*And in that glorious supposition think,*  
*He gains by death, that hath such means to die.*

The author of the Canons of Criticism, p. 145, 146.

hath, I think; rightly altered, *thee*, to *them*, in the first of these lines, and given us the true sense of this passage, as well as justly exposed Mr. Warburton's interpretation of it.

P. 237. *Let Love, being light, be drowned if she sink.*

There is no person mentioned in this whole passage, to whom the pronoun, *she*, can possibly be referred; for Luciana is always addressed in the second person. We must therefore certainly read,

*Let Love, being light, be drowned if he sink.*

P. 239. S. Ant. *Where France?*

S. Dro. *In her forehead; armed and reverted, making war against her heir.*

We are told, that by the word, *heir*, 'Henry IV. of France is alluded to, against whom the League was at that time in arms.' Those who interpret it in this manner had not considered, that in assigning the several countries their seats in the different parts of the woman's body, it was necessary there should be something in the latter, which corresponded to the former; otherwise the assignment would be impertinent and nonsensical. Now what is there in a woman's forehead that corresponds to an heir? We should therefore undoubtedly read, 'making war against her *hair*.' I will not deny but that, by the help of a silly quibble, some allusion might possibly be intended to Henry IV. but I am much rather inclined to think with Mr. Upton, that the allusion was to the French disease. See his Critic. Observ. p. 163, 164.

Ibid. *Whole Armadoes of carraets.*

We should read, *Caraques*, or *Carracks*, a sort of  
mer-

merchant ship of great stowage, formerly used by the Spaniards and Portuguese in their West-India trade.

P. 240. *This drudge of the Devil, this diviner.*

The former editions gave us no more than, ‘ This drudge, *or* diviner,’ both which appellations as the kitchen-wench is the person spoken of, and as she informed the speaker of all his privy marks, suit her very properly. But Mr. Warburton finding her called a witch a few lines lower, will needs have it, that she must be called a witch here too. ‘ A word,’ he is positive, ‘ is certainly dropped out of the text,’ and therefore on his own authority he inserts, *of the devil.*

P. 242. *Ev’n just the sum, that I do owe to you,  
Is growing to me by Antipholis.*

I cannot conceive in what sense the word, *growing*, can find a place here. It cannot mean, *growing due*, for the money was grown due by the delivery of the chain. I suppose therefore we should read, *owing*.

P. 243. *Or send the chain, or send me by some token.*

I should rather read,

————— *or send by me some token.*

P. 245. *Might’st thou perceive austerely in his eye.*

The word, *austerely*, hath no meaning suited to this place. I suspect that the poet wrote,

*Might’st thou perceive assuredly in his eye;*

and that the transcriber or editor altered it out of regard to the metre, not knowing that a tribrachys may supply the place of an iambick in our tragick verse.

P. 254. *Or rather the prophetic, like the parrot,  
beware the rope's end.*

The construction of these words is imperfect, the verb being wanting. Mr. Warburton's interpretation of them, which I believe is right, would direct us to read, 'or rather *I'll prophesy.*'

P. 261. *Sweet recreation barr'd, what doth ensue,  
But moodie and dull melancholy,  
[Kinsman to grim and comfortless Despair?]  
And at her heels a huge infectious troop.*

I cannot concur with Mr. Warburton in opinion, that the third of these lines was an 'insertion of the first editors,' much less that it is a *foolish* insertion. I agree with him however, that 'Shakespeare could never make melancholy a male in this line, and a female in the next.' But the defective metre of the second line, which wants a whole foot, is a plain proof that some dissyllable word hath been dropped there, the restitution of which may greatly contribute to the removing our critick's objection. I think it therefore probable our poet may have written,

*Sweet recreation barr'd, what doth ensue,  
But moodie [moping] and dull melancholy,  
Kinsman to grim and comfortless Despair?  
And at their heels a huge infectious troop.*

I have placed the word, *moping*, between crotchets, because I will not answer for it, that this was the very word made use of by Shakespeare.

P. 264. *My master preaches patience to him, and the  
while.*

The metre is spoiled by the redundancy of a foot. The sense will be equally preserved if we read,

*My*



*My master preaches patience to him, while.*

P. 265. *To scotch your face, and to disfigure you.*

I should be glad to be informed why we must read, ‘*scotch* your face,’ and not, *scorch*, as all the other editions have it, since we were told but a few lines before, that Antipholis had a fire-brand in his hand, and was actually scorching the face of the conjurer.

P. 269. *In sap-consuming winter’s drizzled snow.*

I am much mistaken if Shakespear did not write, ‘*grizzled* snow.’

*Ibid. All these bold witnesses I cannot err,  
Tell me thou art my son Antipholis.*

It is evident that in this reading, the copulative, *and*, is wanting to connect the two verbs, *bold*, and *tell*, and to make out the construction. I am therefore convinced the old reading,

*All these old witnesses,*

is right. Ægeon calls them ‘*old* witnesses,’ because they were of the same age with himself, and he had from his youth been accustomed to give credit to them, and had hitherto seldom found they had deceived him, especially when they all concurred in the same testimony.

P. 272. *Go to a gossip’s feast and gaude with me :  
After so long grief such nativity !*

There is no such English verb as, *gaude*, for, *rejoice* ; we should return it therefore to Mr. Warburton’s mint where it was first coined. The common reading was, *go with me*. I am inclined to believe the whole should be thus corrected and pointed,

*Go*

*Go to a gossip's feast, and joy with me,  
After so long grief such nativity.*

That is, I consider myself as just now brought to bed of these children. Let me therefore invite you, who have assisted at this my delivery, to accept of a feast; and to congratulate and wish me joy on such a birth, after so long and tedious a labour.

## The Winter's Tale.

P. 279. *Nine changes of the watry star hath been  
(The shepherd's note) since we have left our  
throne.*

The common reading was extremely clear and intelligible, if Mr. Warburton could but have let it alone; but in the rage of correction, he hath made it both nonsense and false English. For how do the words, *hath been*, come to signify, *have passed over our heads*? We should therefore undoubtedly read, on the authority of the other editions,

*Nine changes of the watry star hath been  
The shepherd's note, since we have left our throne.*

The construction is, The shepherd's note hath been nine changes of the watry star; the sense is, The shepherd hath noted nine changes of the moon.

P. 281. *To let him there a month, beyond the gest  
Prefix'd for's parting.*

Mr. Warburton defends this reading, and informs us, that '*gest* signifies a stage or journey.' Be it so. Let us therefore substitute either of those two words in the place of *gest*, and we shall still find the passage will be nonsense. I am inclined to believe our poet wrote,

——— *beyond the list,*

that

that is, beyond the limit, in which Shakespear hath several times used that word.

P. 282. *Grace to boot!*

Mr. Warburton informs us, that this is ‘a proverbial expression, and signifies, though temptations have grown up, yet I hope grace too has kept pace with them.’ This gentleman seems to think the coining proverbs, which no man besides ever heard of, is one of his own peculiar privileges. We have seen already several instances of it. When he meets with an expression which he can make nothing of, he instantly calls it a proverbial one; and then, thinking he hath done the business, he assigns it a meaning, whether the words will bear it or no, which he can best fit to the context. This proceeding ought to have been inserted among the Canons of his Criticism. In the present case, I will venture to say no such proverb ever existed, neither, if it did, would it bear the sense he hath put upon it. The text is certainly corrupt, and I believe we ought to read,

*Grace to both!*

that is, Pray spare your reflections on us both, your Queen as well as myself.

P. 283. ————— *You may ride’s  
With one soft kiss a thousand furlongs, ere  
With spur we beat an acre, but to th’ goal.*

Mr. Warburton tells us, ‘the sense is plain enough, when the line is thus pointed,’ to wit, ‘good usage will win us to any thing; but, with ill, we stop short, even there where both our interest and inclination would otherwise have carried us.’ But plain as this sense is, it is still plainer, that he could not construe his own English, and that the meaning  
of

of the text as he hath pointed it, is clearly contrary to that which he ascribes to it. The text, as he gives it us, can admit no other interpretation than this, With good usage you may win us to any thing, but with ill, our advances will be extremely slow, except in cases where our own interests and inclinations would have made your interposition unnecessary. But this sense did not answer Mr. Warburton's purpose, as he could not help seeing, that it degrades those important words, *but to th' goal*, into a mere botch, a flat unmeaning appendage, which adds nothing to the sentiment intended to be expressed. For who would doubt that interest and inclination would generally preserve their influence on the sex, even though the ill-natured authority of the husband should be exerted to the same purpose? I am therefore for retaining the old punctuation, which places the full stop after the word *acre*. The words, *but to the goal*, which begin the next sentence, very clearly mean, But to keep in view the point I was driving at.

P. 287. *He would not stay at your petitions made ;  
His business more material.*

I should rather chuse to point these lines thus,

*He would not stay, at your petitions made ;  
His business more material.*

To *stay*, in this place, doth not mean, to tarry, but, to put off, or delay.

P. 289. ———— if ever fearful  
To do a thing, where I the issue doubted,  
Whereof the execution did cry out  
Against the non-performance, 'twas a fear  
Which oft infects the wisest.

I would desire the reader to consider well this passage,

sage, and try whether he can make any sense of it. What is the thing, 'whereof the execution cries out against the non-performance?' What is the idea which this last expression conveys to us? If he is not able to reconcile this apparent nonsense to any apprehension of common sense, he may perhaps be inclined to think with me, that we ought to read, 'the *now-performance*,' which gives us this very reasonable meaning; At the execution whereof such circumstances discovered themselves as made it prudent to suspend all further proceeding in it.

P. 289. ————— *if thou wilt, confess;*  
*(Or else be impudently negative,*  
*To have nor eyes, nor ears, nor thought) then say,*  
*My wife's a hobby-horse.*

The comma after, *wilt*, spoils the sense of this passage. The true construction is, 'If thou wilt confess, ——— then say.'

P. 291. *I've lov'd thee. Make't thy question, and go rot.*

If the reader can make any thing of this nonsense, he is welcome to it. I must profess I cannot; and therefore think it probable the poet wrote,

*I've lov'd thee. Mark this question, and go do't.*

Camillo had just said, 'He knew well enough how to poison the King of Bohemia, without incurring the least suspicion, but had too high an opinion of his Royal Mistress's honour, to give credit to the imputation laid upon her.' The King answers; 'My past favours sufficiently prove the affection I bear thee. Now mark this one single question I am about to ask thee; and then, if it doth, as it must, appear unanswerable, go, and do what I have  
 re-



requested of thee, without farther scruple or delay.' This question, which was to determine Camillo's obedience, immediately follows in the next succeeding lines.

P. 294. *As he had seen't, or been an instrument.  
To vice you to't.*

Mr. Warburton will never be able to persuade me, nor I believe any person who hath any tolerable knowledge of our language, that the expression in the second line is English, notwithstanding his having discovered, by studying our old plays, that in them 'the character called the Vice was the tempter to evil.' The genuine reading is so very obvious, one can scarce miss it,

*To 'ntice you to't.*

P. 296. *Good expedition be my friend, and comfort  
The gracious Queen's ; part of his theme, but  
nothing  
Of his ill-ta'en suspicion !*

Mr. Warburton was so busy in restoring sense to the former part of this sentence, that he hath quite forgotten the latter part of it, which he hath left mere nonsense. For he himself would certainly be puzzled, if he were called upon to account for, or make sense of, these words,

———*part of his theme, but nothing  
Of his ill-ta'en suspicion !*

Who, I would ask, is intended by this description ? According to the natural construction it can be no other than the Queen. But could Bohemia say, after what Camillo had told him, that the Queen had no share in her husband's suspicion ? The reading therefore which Mr. Pope hath given us is certainly right, and Mr. Warburton altered it for no other reason than  
that

that he did not understand it; and it seems he had the luck to puzzle Sir Thomas Hanmer too. Thus then we find it in Mr. Pope's edition,

*Good expedition be my friend, and comfort  
The gracious Queen, part of his theme; but nothing  
Of his ill-ta'en suspicion!*

The verb, *comfort*, as appears by the stile of our laws, had a double signification. It signified, to alleviate sorrow, and to assist, or encourage. The poet employs the word in both senses in this passage, according to the subject to which it is applied. Bohemia's wish therefore is, That the expedition he was about to use might be fortunate to himself, and prove a comfort to the Queen too, his partner in the King's imputation, as he was assured from her gracious disposition, that she could not but be very deeply affected with grief if any misfortune should befall himself; but at the same time he wishes too, that his flight might not give the least handle or encouragement to strengthen the King's ill-grounded suspicion. Mr. Warburton's question, 'How could his expedition comfort the queen?' must appear strange to any one who is conscious of any sentiments of generosity, friendship, or even common compassion; but was certainly very innocently asked by him, who appears to have been so wholly taken up in contemplating his own emendation, that he did not see what was immediately before his eyes.

P. 298. *Alack, for lesser knowledge, how accurs'd  
In being so blest!*

It is evident from what precedes and follows, that this passage should be thus pointed:

*Alack for lesser knowledge! how accurs'd  
In being so blest'd!*

That is, Alas would my knowledge had been less! how accursed am I now in being what I called blest with greater!

P. 298. *He hath discover'd my design, and I  
Remain a pinch'd thing; yea, a very trick  
For them to play at will.*

The sense, I think, is, He hath now discovered my design, and I am treated as a mere child's baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please. Mr. Warburton's supposed allusion to enchantments is quite beside the purpose.

P. 300. *He, who shall speak for her, is far off guilty,  
But that he speaks.*

The language of this passage is obscure, and the construction somewhat intricate. The sense, I apprehend, is this, He, who shall speak for her, will be considered by me as participating in her guilt, at least in a distant degree, though he doth but barely speak. Mr. Theobald would read,

————— *is far of guilty,*

that is, partakes deeply of her guilt; but this expression is certainly not English, nor is the sentiment conveyed by it that which the poet intended to give us.

P. 302. ————— *by some putter-on,  
That will be damn'd for't; 'would I knew  
the villain,  
I would land-damn him.*

Mr. Pope's edition gives us, 'land-damn him.' But  
nei-

neither he, nor Mr. Warburton hath vouchsafed to inform us, what is the meaning of either of those words. For my own part I must profess my utter ignorance in this matter ; unless perhaps the poet possibly might have written,

*I would half-damn him.*

that is, I would give him his portion for this world. I am full as much a stranger to the verb, *glib myself*, six lines lower, and find as little resource in Mr. Pope, Mr. Theobald, and Mr. Warburton. I think it however not altogether improbable that the poet might have written,

*And I had rather unſib myſelf, than they  
Should not produce fair iſſue.*

That is, I had rather deprive myself of the satisfaction of leaving my heritage to kindred of my own, than that the issue of my daughters should be justly suspected of being illegitimate. The verb, *unſib*, which I must confess is of my own coining, without any authority that I know of to justify it, is derived from the old English word, *ſib*, signifying kindred, relation of both kinds, or affinity, as well as of consanguinity. I must therefore abandon this correction (after premising, that Shakespear, in his language, hath indulged himself in many liberties of this kind full as extraordinary as this) to the mercy of the reader.

P. 302. ————— *I ſee't and feel't,  
As you feel doing thus ; and ſee withal  
The instruments that feel.*

*Ant. If it be ſo,  
We need no grave to bury honeſty.*

The instruments we employ in doing any thing do not feel, but are felt. This passage therefore is un-

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doubtedly corrupt. I would conjecture that the poet might have written,

*The instruments of that you feel.*

Ant. *If so.*

The King had said, He both saw and felt the wrong that had been done him, and he now adds, just as you feel the impression on your sense at the present moment, and not only feel it, but at the same time see too the instruments which are the cause or occasion of this your feeling; that is, in short, I see and feel my wrong with the same certainty, as you see and feel the present object of those senses. To preserve the metre, which however our poet is not always solicitous to preserve in divided verses, I have substituted at the beginning of the reply of Antigonus, *If so*, for, *If it be so*.

P. 308. *And would by combat make her good, so were I  
A man, on th' worst about you.*

See the Canons of Criticism, p. 20, 21. where the common reading,

*A man, the worst about you,*

is fully vindicated. If I might however have liberty to alter any thing here, I should rather read in the first line, *make it good*, that is, make good what I say.

P. 311. ———— *Jove send her  
A better guiding spirit!*

I should rather believe our poet wrote, *send him*.

Ibid. *The bastard brains.*

We should undoubtedly read, 'The *bastard's* brains.'

P. 313.



P. 313. ———— *Sir, be prosperous  
In more than this deed does require; and blessing,  
Against this cruelty, fight on thy side!  
Poor thing condemn'd to loss.*

Mr. Roderick hath very ingeniously restored the true reading of this passage thus,

——— *Sir, be prosperous,  
In more than this deed does require! and blessing  
Against his cruelty, fight on thy side,  
Poor thing, condemn'd to loss!*

See the Canons of Criticism, p. 212, 213.

P. 314. *It shames report.  
Foremost it caught me, the celestial habits,  
(Metbinks, I so should term them) and the re-  
verence  
Of the grave wearers.*

It is pleasant to observe the weighty reasons on which Mr. Warburton grounds his alteration of this passage. The common reading was,

*I shall report,  
For most it caught me, the celestial habits, &c.*

To this Mr. Warburton objects as follows, ‘What will he report?’ Why, he immediately tells you himself what he will report, ‘the celestial habits, the reverence of the wearers, and the solemnity of the sacrifice;’ for that too we may be sure he intended to report, as he mentions it with so much admiration. Our critick goes on to ask, ‘What means this reason of his report, that the celestial habits most struck his observation?’ Let me ask a question in my turn. What better inducement can a man have for reporting any thing, than that the sight of it made a very strong impression on him?

For these wise reasons, and not so much as the shadow of any other, hath this gentleman taken upon him to discard Shakespear's expressions, and introduce his own whimsies in their room. But Shakespear is amply revenged on him by the absurdity into which his own precipitancy hath led him. He makes Dion first join with Cleomines in the praise of the climate, the air, the soil, and the temple itself, and yet at the same time say, that 'the priests vestments and reverend deportment were the first things that struck him.' Now let the reader compare this with the good sense of the vulgar text. 'You seem to be most struck with the delicacy of the climate, the sweetness of the air, the fertility of the soil, and the surpassing magnificence of the temple; for these are the circumstances you have chosen to expatiate upon. For my part, my report will chiefly turn upon the celestial habits and reverend deportment of the priests, and above all the solemnity and sanctity of the sacrificial rites; for these were the things which most struck me.'

P. 316. *Even to the guilt, or the purgation.*

Mr. Roderick very justly observes, that the word, *even*, is to be understood here, not as an adverb, but as an adjective, and signifies equal, or indifferent. See the Canons of Criticism, p. 213.

P. 318. —————lastly, hurried  
*Here to this place, i' th' open air, before  
 I have got strength of limit.*

I apprehend the meaning is, Before I have recovered that degree of strength, which women in my circumstances usually acquire by a longer confinement to their chamber.

P. 321.

P. 321. *That did but shew thee off, a fool, inconstant,  
And damnable ingrateful.*

The common reading, which is certainly faulty, was,

*That did but shew thee, of a fool, inconstant,*  
is with much more propriety and probability corrected by Mr. Theobald, thus,

*That did but shew thee of a soul inconstant.*

P. 327. *'Would, I had been by to have help'd the  
old man.*

I concur in Mr. Theobald's conjecture, that the poet wrote, 'to have helped the *nobleman*.'

*Ibid. You're a mad old man.*

I am persuaded Mr. Theobald hath recovered the genuine reading, 'You're a *made* old man,' though Mr. Warburton would not hearken to him.

P. 328. *Enter Time, as Chorus.*

Mr. Theobald and Mr. Warburton have very injudiciously placed this Chorus at the end of the Third Act, which in Mr. Pope's edition is placed in the beginning of the Fourth; as undoubtedly it ought to be, since its purpose is to prepare the spectator or reader for a new scene of action, at a greatly distant time, in a different court, and in which new personages are introduced, with whom, without this instruction, he would be utterly unacquainted. I am persuaded however, from the insipid flatness of the expression, and the poverty of the sentiment, that this Chorus is an interpolation of the players, and not the genuine product of Shakespear's pen.

P. 328. ————*that make and unfold error.*

I think Mr. Theobald hath given us very strong reasons to induce us to believe that the true reading was,

—————*that mask and unfold error.*

Ibid. ————*and leave the gulph untry'd  
Of that wide gap.*

Mr. Warburton, in order to discard the common reading, which was,

—————*and leave the growth untry'd,*

is immediately at his questions, as usual. ‘The growth of what? The reading is nonsense.’ If he had had the patience to defer his decision, only till he had read the four next words, Shakespear himself would have told him the growth of what, to wit, ‘the growth of that wide gap of time which had intervened.’ The meaning is very clear: this, And leave unexamined what had been the product of that wide gap of time he was sliding over, that is, of sixteen years.

P. 330. *And my profit therein, the reaping friendships.*

Mr. Warburton, to whom we owe this reading, dogmatically pronounces that the common text, ‘*heaping friendships*, is nonsense.’ Let me try if I cannot make sense of it. And all the profit I propose to myself in this study of mine to be more friendly to thee for the future is, the heaping still more friendships on thee, and by that means laying still stronger obligations on thee to continue with me. I should think this sentiment more delicate, and more suitable to royal generosity, than that of Mr. Warburton, ‘And my profit therein shall be the reaping  
the

the advantage of thy further services in which I mean to employ thee.'

P. 330. *But I have (missing him) noted.*

The common reading, *missingly*, gives exactly the same sense as Mr. Warburton's correction. *Missingly*, that is, like a person that hath missed him, or, as I found him missing. We should not take upon us to modernize Shakespear, or alter his phraseology, except the corruption be evident.

P. 331. *That's likewise a part of my intelligence; but, I fear, the angle that plucks our son thither.*

I agree with Mr. Theobald, that we ought to read, *and I fear*, instead of, *but I fear*, which in this place is repugnant to propriety of language. But he is surely greatly overseen in substituting, *engle*, for *angle*. The latter word signifies a bait, and is followed with true integrity of metaphor by the verb, *plucks thither*. The former, according to Mr. Theobald's own interpretation in his note on The Taming of the Shrew, vol. ii. p. 406. to which he here refers, means a gull, a cully, one fit to be made a tool of, which is the direct contrary of the sense he assigns it here, of a firen, or decoy.

P. 331. *Why, then come in the sweet o' th' year;  
'Fore the red blood reins-in the winter pale.*

I think it would be extremely difficult to match this nonsense, which is purely Mr. Warburton's, except it be with his own interpretation of it. Let us see how he construes it into English:

*Why then come* (Why then let us enjoy pleasure, or life, *in the sweet o' th' year* (while the season serves, that is, in youth)

P 4

'Fore



*'Fore the red blood* (before pale winter, or old age)  
*reins in* (comes and freezes up) *the winter pale* (the  
 red or youthful blood.)

Of this the reader hath seen enough    The common  
 reading, which Mr. Warburton call nonsense, was,

*Why, then comes in the sweet o' th' year;*  
*For the red blood reigns in the winter's pale.*

The meaning of the first line is too plain to need explanation. That of the second I take to be this; For though the winter is not quite over, the red blood resumes its genial vigour. The first appearance of the daffodil in the fields is at the latter end of winter, where it joins the spring. So our poet a little farther on,

—————*daffodils,*  
*That come before the swallow dares, and take*  
*The winds of March with beauty.*

P. 341. —————*I think, you have*  
*As little skill to fear, as I have purpose*  
*To put you to't.*

Skill is generally attained by experience and frequent practice. I apprehend therefore Florizel's meaning is; I have given you so little occasion for fear, since my acquaintance with you, that you as little know how to begin to fear me, as I am far from giving you any just ground for doing it.

P. 342. *She does any thing, tho' I report it.*

At the beginning of this verse a monosyllable particle is omitted by the negligence of the printer. Read therefore, agreeably to the preceding editions,

*So she does any thing, tho' I report it.*

P. 347.

P. 347. *There are three carters, three shepherds, three neat-berds, and three jwine-berds. that have made themselves all men of hair, they call themselves saltiers.*

Mr. Theobald, instead of, *carters*, hath with great probability substituted *goat-berds*. Mr. Warburton's extraordinary note on this place is properly remarked on in the *Canons of Criticism*, p. 110.

P. 351. *Not hold thee of our blood, no, not our kin,  
Far' than Deucalion off.*

Grammar obliges us to read,

*Farther than Deucalion off.*

Nor is the metre injured by this reading, though I suppose a mistaken solicitude for it occasioned this corruption. 'Tis no more than a tribrachys substituted for an iambick. Mr. Warburton was aware of the true reading, and endeavoured to compound the matter between the sense and the metre, by putting the mark of an apocope at the end of the word, *far'*. But our language will not admit so great liberties. The sense is, No, not our kin, unless it be as far off as Deucalian, or, as we should express it, as Noah's Ark.

P. 355. *The which shall point you forth at every sitting,  
What you must say;*

By, *every sitting*, I suppose is meant, every conference you shall have with the king; for I believe it is not usual to admit foreign princes, coming either upon business or a visit of compliment, at the privy council, much less at those ordinary stated sittings of that body, which Mr. Warburton mentions.

P. 361.

P. 361. *And they often give us soldiers the lie; but we pay them for it with stamped coin, not stabbing steel, therefore they do give us the lie.*

The common reading was, *therefore they do not give us the lie*; which Mr. Warburton altered in order to make sense of it; in which he hath succeeded as might be expected, where the editor will needs make sense of what the author intended for nonsense. That this is the present case, that the poet intended no more than mere puzzle and amusement, and even that Autolicus should contradict himself, is evident from the Clown's reply. But it is not unusual to Mr. Warburton, not to give himself the leisure to read the very next words, before he proceeds to emendation.

P. 366. *Consider little.*

Too scrupulous an apprehension for the metre hath spoiled the sense. We should read,

*Consider a little.*

An anapæst only instead of an iambick.

P. 367. ————— *and on this stage,*  
(*Where we offend her now*) *appear soul-vest.*

This is a conjecture of Mr. Theobald's, adopted by Mr. Warburton, and substituted in the place of the ancient corrupted reading, which was,

(*Where we offenders now appear*) *soul-vest.*

But how did the King and Paulina offend the deceased Queen at the time of this conversation? Mr. Theobald answers, 'By making a second match the subject of it.' But could she possibly be displeased with the King for rejecting the solicitation to it, or  
with

with Paulina for earnestly dissuading him from it? It would be unreasonable to suppose it; and it is necessary therefore to have recourse to some more plausible conjecture. For my own part I have little doubt but that the poet wrote,

————— *and on this stage,*  
(Were we offenders now) *appear soul-vext.*

That is, If we should now at last so far offend her.

P. 369. ————— *so must thy grave*  
*Give way to what's seen now.*

See this passage rightly explained in the Canons of Criticism, p. 114.

P. 371. ————— *from him, whose daughter*  
*His tears proclaim'd his parting with her.*

Grammar obliges us to read,

*His tears proclaim'd at parting with her.*<sup>9</sup>

That is, From him, whose tears at parting with her proclaimed her to be his daughter.

P. 372. *The odds for high and low's alike.*

That is, My father will think there is as great a distance, as to rank and proportion of birth, as there is between the stars and the vallies.

P. 373. ————— *with thought of such affections.*  
*Step forth mine advocate.*

There should be a comma only at the end of the first line, in which pointing all the other editions concur.

P. 377. *That rare Italian master, Julio Romano.*

Mr. Warburton is very severe, as well upon Shakespear himself, as upon Mr. Theobald for admiring  
this

this elogium of the poet. He tells us, ‘ the passage ‘ happens to be quite unworthy Shakespear;’ and that for two reasons. ‘ 1. Because he makes his ‘ speaker say, that was Julio Romano the God of ‘ Nature, he would out-do Nature. This, he says, ‘ is the plain meaning of the words.’ I believe he is himself mistaken, and that the plain meaning is no other than this; Were Julio Romano as immortal as Nature, and could, like her, put breath into his works, he would be so generally preferred as to beguile her of her custom. The compliment, it must be confessed, is somewhat exorbitant, but not by a great deal so much so as the famous epitaph of Cardinal Bembo on Rafaele,

*Ille hic est Raphael, timuit, quo sospite, vinci  
Rerum magna parens, et moriente, mori.*

With which Mr. Pope however was so highly pleased, as to adopt it by a translation in his own epitaph on Sir Godfrey Kneller :

*Living, great Nature fear’d he might outvie  
Her works, and, dying, fears herself may dye.*

‘ 2. Julio Romano was not a statuary, but a ‘ painter.’ This is true; but a mistake, supposing it to be one, in a mere matter of fact, can be no detraction from the poet’s genius. The calling him a painter of statues, in consequence of what is here said of him, is a misrepresentation. I suppose, the painting a statue executed under his own direction, on a particular occasion, and for a particular purpose, could be no disparagement to him. At least, I have known more than one of our most eminent portrait painters, who have not thought it beneath them to paint a bust moulded from the life, and corrected under their own eye, and who have succeeded extremely well in it.



P. 382. *Would I were dead, but that, methinks, already——*

Mr. Warburton compleats the imperfect sentence thus, ‘already I converse with the dead.’ The poet’s meaning was the direct contrary, ‘methinks, already she is on the point of moving.’

*Ibid. The fissure of her eye has motion in’t.*

See this reading well explained and fully justified in the *Canons of Criticism*, p. 9. Mr. Warburton indeed says, ‘this is sad nonsense,’ and would persuade us to read, ‘the fissure or socket of the eye;’ but I believe there are few readers who will not agree, that the fissure or socket of the eye which hath motion in it, is in truth sad nonsense.

*Ibid. I could afflict you further.*

It is evident that the word, *afflict*, is used in its proper and usual sense (and not to signify, *affect*, as Mr. Warburton would persuade us) from the reply of Leontes,

*For this affliction has a taste as sweet  
As any cordial comfort.*

The affliction here meant is the remorse of Leontes, for having been, as he imagined, the cause of Hermione’s death, which is revived by the sight of the statue. See the *Canons of Criticism*, p. 80.

The

## The Life and Death of King John.

P. 392. *Why, what a mad-cap, batb beav'n lent us here?*

I would rather read, *sent us here.*

P. 393. *Lord of the presence, and no land beside?*

'Lord of the presence' never yet signified 'a Prince of the blood,' nor can Mr. Warburton produce a single instance of this expression. The common reading,

*Lord of thy presence,*

means, Lord of thine own person, which comprehends the whole of thy lands, lordships, and titles. Mr. Warburton objects, that Robert 'might be lord of his person without parting with his land.' So undoubtedly he might; but our critick seems not to have understood the alternative proposed by Queen Elinor, which was this; Whether he would chuse to be the heir of Falconbridge with the enjoyment of his lands, or to be the acknowledged son of Coeur de Lion at the expence of giving up his claim to those lands, to which, if he were really the son of Coeur de Lion, he could not have the least title. See the Canons of Criticism, p. 202.

P. 395. *For thou was got.*

Read, *wast got.* 'Tis an error of the press.

P. 396. ————— *and catechise*

*My piked man of countries.*

Mr. Pope tells us, that, *piked*, signifies 'formally bearded.' Every one knows, that a *piked beard*, that is, a beard terminating in a point, was a common fashion in Shakespear's age, and that it is frequently

quently mentioned by his cotemporary writers; but that, *a piked man*, signifies, a man with a formal beard, I do not recollect to have observed; and it ought certainly to have been supported by better proof than the bare assertion. From the Canons of Criticism, p. 204. I collect, that some editions give us, *a piked man*, which I think is a better reading, especially if we point the whole thus,

—————<sup>2</sup>—————*and catechise*  
*My piked man, of countries.*

That is, And catechise the man I have vouchsafed to cull out for my entertainment, concerning the countries he hath seen.

P. 396. *And so e'er answer knows what question would,  
 Saving in dialogue of compliment;  
 And talking of the Alps and Apennines,  
 The Pyrenean, and the river Po.*

If we follow Mr. Pope's edition, which includes the three last lines in a parenthesis, the construction, as well as the sense, is extremely clear. Mr. Warburton however thinks, it is nonsense to suppose 'question and answer to spend all the time between dinner and supper, before either of them knows what the other would be at;' and he assures us, 'we may avoid all this nonsense, if instead of *saving*, we read, *serving*.' I have made the experiment myself, and substituted Mr. Warburton's word for that in the common text, and I desire the reader would do the same, and I fancy his success will not differ from mine, who have not yet been able to discover, how it appears that answer knows what question would be at, one jot the sooner or the better in Mr. Warburton's correction, than in the former reading. But there is a further objection to this conjecture (as it is scarce

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possible to adjust error so well with truth, but the seam will betray itself somewhere or other) *serving in*, is a participle, and consequently requires a substantive. Now I would fain know what substantive it can be joined with in this passage, consistently with grammatical construction. I must own myself utterly at a loss to find one, unless we should suppose, He the said answer, to be understood, which if Mr. Warburton pleases to accept, it is entirely at his service. But in truth our critick did not comprehend the delicacy of the poet's satire, which represents the traveller, after having sufficiently established his character for good breeding by the compliments in vogue, as launching out into a tedious common-place relation of his travels, without giving himself the leisure to inform himself, with what view, and to what purpose his patron had begun his enquiry.

P. 398. *Philip!*—*spare me, James.*

Mr. Theobald and Mr. Warburton concur in discarding the common reading,

*Philip, sparrow, James.*

The first, evidently because he did not understand it, as appears from his own note; the second, because he had forgot the distinction between a christian name, and a surname, or family name; for thus he interprets his own conjecture, 'Don't affront me with an appellation that comes from a family which I disclaim.' The sense of the genuine reading is, Dost call me Philip? Call a sparrow so, James, but not me for the future. The reason of this inhibition was his having been just knighted, and new christened, which, being then engaged in conversation with his mother, he had not leisure to inform the  
fer-

servant of. This is plainly implied in the next line,

*There's toys abroad; anon I'll tell thee more.*

See Upton, Critic. Observ. p. 185.

P. 398. *Knight, Knight, good mother—Basilisco like.*

See the allusion in this passage very clearly explained, and Mr. Warburton's idle refinement fully refuted in Mr. Theobald's note, and the Canons of Criticism, p. 80.

P. 403. *The bolts and stains of right.*

Read, *blots*. It is an error of the press.

P. 404. *Liker in feature to his father Geffrey,  
Than thou and John, in manners being as like  
As rain to water, or devil to his dam.*

See the Canons of Criticism, p. 213. where Mr. Roderick restores sense to this passage by altering the pointing of the second line thus,

*Than thou and John in manners; being as like*

P. 405. *I have but this to say,  
That he is not only plagued for her sin,  
But God hath made her sin and her the plague  
On this removed issue, plagu'd for her,  
And with her plague her sin; his injury,  
Her injury, the death to her sin,  
All punish'd in the person of this child.*

We are obliged to Mr. Roderick for restoring sense in some measure to this most intricate and enigmatical passage. This he hath done by altering the pointing of, and adding a single letter in, the fifth line, thus,

Q

And



*And with her plagu'd; her sin, his injury,*

The meaning then will be, I have no more than this to say, that my son is not only plagued upon account of her sin, but God hath made that very sin of hers, and her, the instruments of plaguing this her grandchild, who is plagued both on her account, and by her means. And thus her own prior sin, the very wrong my son now suffers from her, her present injustice which inflicts the punishment on him which is due to her own sin, all concur and centre in the punishment of this child. See the Canons of Criticism, p. 214—216.

P. 426. *In likeness of a new untrimmed bride.*

I am persuaded that Mr. Theobald's emendation,

*In likeness of a new and trimmed bride,*

is the true and genuine reading, convinced by the reasons offered in the Canons of Criticism, p. 112—114. See also Mr. Theobald's Shakespear restored, p. 120—122.

P. 428. *And mak'st an oath the surety for thy truth,  
Against an oath the truth thou art unsure—  
To swear, swear only not to be forsworn.*

As these lines are now pointed, it is impossible to make sense of this passage. I think they ought to be pointed thus,

*And mak'st an oath the surety for thy truth  
Against an oath. The truth thou art unsure  
To swear, swear only not to be forsworn.*

That is, And makest an oath the surety for thy truth in this lately concluded treaty, against a prior oath to heaven to be the champion of the church. If

thou couldst have any doubt, which of the two oaths is in support of truth and right, yet this at least thou canst have no doubt about, that no oath can be valid which necessarily makes thee forsworn if thou keep'st it. Interpret therefore thy last oath accordingly.

P. 431. *Some fiery devil hovers in the sky,  
And pours down mischief.*

See the old reading, *airy devil*, sufficiently justified in the Canons of Criticism, p. 15.

P. 436. *And scorns a modern invocation.*

The epithet, *modern*, hath no meaning in this place. We should undoubtedly read;

*And scorns a mother's invocation.*

We have a similar instance of the word, *modern*, corruptly crept into the editions for, *mother's*, in my note on *Ali's Well that Ends Well*, p. 108. of the third volume.

P. 443. *I would not have believ'd him : no tongue, but  
Hubert's.*

This is it seems an emendation of Mr. Theobald's, which, as Mr. Warburton (though he hath admitted it into the text) rightly observes, 'roughens the measure unnecessarily, without much advantage to the sense.' Indeed, the reading, which Mr. Warburton assures us 'Mr. Pope found in the old editions,' (for I cannot find a syllable to this purpose in Mr. Pope's edition)

*I would not have believ'd a tongue but Hubert's,*  
expresses exactly the same sense with that Mr. Theobald hath given us, only in a little smoother metre.

Q

Of

Of these two the reader may take his choice, since it may be presumed they are both supported by some authority or other. But as to that proposed by Mr. Warburton, which he tells us ‘ he is persuaded ‘ Shakespear wrote,’

*I would not have believ’d a tongue ’bate Hubert,*

it is so amazingly extravagant, that it would be an affront to the reader’s understanding to detain him a moment in the refutation of it. If he hath a mind to see a number of words jumbled together, which looks something like reasoning, but mean absolutely nothing, I would recommend him to Mr. Warburton’s note on this passage.

P. 444. *Well, see to live.*

The sense is, Well, I grant you your fight, that you may hereafter have the means of preserving your life. Mr. Roderick’s correction therefore, in the *Canons of Criticism*, p. 216.

*Well, see, and live,*

is quite unnecessary. For though the King might intend that Arthur’s death should follow his blindness, yet it is plain, from Hubert’s own declaration of the purport of his oath at the beginning of this scene, that the King had not yet communicated this his intention to him, and that he speaks of it only from rational conjecture.

P. 449. *From France to England never such a power.*

Mr. Roderick in the *Canons of Criticism*, p. 216. hath, in my opinion, proved by very full considerations, that the sense requires a full stop after the word, *England*, and that the following words, ‘ never such a power,’ begin another sentence.

P. 451.

P. 450. *O, let me have no subject enemies.*

I believe the reading of Mr. Pope's edition is the true one,

*O, let me have no subjects enemies.*

P. 453. *The dreadful motion of a murderer's thought.*

This is Mr. Warburton's emendation, who would have us understand by it, 'that remorse, and gloomy consciousness of guilt, which torments the murderer's mind after the perpetration of the crime;' and in this, he adds, 'Hubert spoke the truth. For, since he had not actually committed the murder, he could not feel that remorse which would have been the consequence of it.' So that, according to this reasoning and interpretation, the sense of the passage would amount to this, I have not committed the murder. But is this the natural sense of the words? or, would any reader, whose mind had not been prepossessed by the subtilties of Mr. Warburton's reasoning, ever have understood them so? I appeal to the reader himself, whether the obvious meaning, even of this reading, be not, I have never entertained even a thought of murder; which is precisely the meaning too of the common reading,

*The dreadful motion of a murd'rous thought:*

for the thought of a premeditated murder is attended with its terrors too before the actual commission. And in saying this also Hubert would equally speak the truth. For it is evident from the first Scene of this Act, that Hubert had no intention to murder Arthur, but only to blind his eyes; an operation which, however frequent and numerous examples in history, and the classical poets,

tice of the Persian court under the late monarchy, sufficiently prove may be performed with safety to life.

P. 457. *I'll strike the dead.*

A mistake of the press, for, ' I'll strike *thee* dead.'

P. 458. *For villany is not without such a rheum.*

Read, *such rheum*, as in the other editions.

P. 460. *Take again*

*From this my hand, as holding of the Pope.*

The sense seems to require that we should read,

*This from my hand.*

That is, The crown, which the Cardinal at the same time re-delivers.

*Ibid. To stop the marches.*

An error of the press. Read, ' *their* marches.'

P. 463. *Return the president to these Lords again.*

We should undoubtedly read, *precedent*, that is, the original treaty between the Dauphin and the Lords.

*Ibid. Should seek a plaister by contemn'd revolt.*

The epithet, *contemn'd*, hath no propriety here; we should certainly read, *condemn'd*, that is, which the general voice of mankind condemns, and which therefore Salisbury himself cannot help deploring.

P. 464. *Full warm of blood, of mirth, of gossiping.*

As the adjective, *warm*, hath in this construction  
equally



equally a reference to *mirth* and *gossiping*, as well as to *blood*, I should rather think the poet wrote,

*Full of warm blood, of mirth, and gossiping.*

P. 467. *This unheard sauciness and boyish troops.*

Mr. Theobald with some probability conjectures, that the poet wrote, '*unhair'd sauciness*,' that is, unbearded.

P. 470. *Untread the rude eye of rebellion.*

The metaphor, as Mr. Theobald rightly observes, is indeed very poor, and debases the idea instead of illustrating it. I think his conjecture therefore is very probable, that the poet wrote,

*Untread the rude way of rebellion.*

P. 471. *For I do see the cruel pangs of death  
Pight in thine eye.*

This is a correction of Sir Thomas Hanmer's, adopted by Mr. Warburton, which, if admitted, seems to require, that, *pangs*, too in the first line should be altered to, *phangs*, or, *fangs*. For *pangs pight*, or *pitched*, in an eye, seems to be but an inconsistent metaphor. But I can see no necessity for altering the old reading,

*Right in thine eye.*

or, as Mr. Pope's edition gives it, '*in thine eyes*,' that is, full, or plainly, in thine eyes.

P. 472. *I did not think to be sad to night.*

Read, agreeably to Mr. Pope's edition,

*I did not think to be so sad to night.*

P. 477. *Such offers of our peace.*

In the Canons of Criticism, p. 217. Mr. Roderick conjectures that the poet might have written,

*Such offers of fair peace :*

which appears to me not improbable, though the common reading may very well be defended.

P. 478. *Thus England never did, nor never shall.*

I cannot see the least necessity for this alteration of Sir Thomas Hanmer, adopted by Mr. Warburton, which substitutes, *thus*, for the common reading, *this*. Rather there is some impropriety in the particle *thus*, as it implies a reference of similitude to something preceding, though in truth no such correspondence is to be found. I am not however ignorant, that this reference may possibly be understood to refer to the event which terminates the play. But the whole is submitted to the reader's judgment.

## VOLUME *the* FOURTH.

### The Life and Death of King Richard the Second.

P. 5. *Or any other ground inhabitable.*

That is, *uninhabitable*. See Upton, Critic. Observ. p. 290.

P. 6. *It must be great, that can inhabit us  
So much as of a thought of ill in him.*

The ancient reading was, *into it us*, which verb is  
3 here

here used actively, and signifies, to make us heir to, or to transmit to us as firmly as if it were by inheritance. This is one instance of a phraseology perhaps peculiar to Shakespear, and should not have been altered.

P. 8. *This we prescribe, though no physician.*

As to Mr. Pope's note on this place, see the Canons of Criticism, p. 34.

P. 15. *As gentle and as jocund, as to jest,  
Go I to fight.*

The common reading, *as to jest*, is sufficiently established by the testimony of the rhyme in its favour. To *jest*, signifies here, to engage in a mock fight, the very meaning Mr. Warburton intended to express in his emendation, which is consequently needless. See the Canons of Criticism, p. 35.

P. 16. *To wake our peace, which in our country's cradle  
Draws the sweet infant breath of gentle sleep.*

These lines with the three preceding ones are restored by Mr. Pope from the first quarto; but Mr. Warburton is for rejecting them as having been omitted by Shakespear himself on revising the play, and, in his opinion, 'with great judgment; for as 'pretty as the image is in these two lines, yet they 'are absurd in the sense. *Peace awake* is, it seems, 'still *peace*, as well as when *asleep*; only *peace asleep* 'gives one the notion of a happy people sunk in sloth 'and luxury, from which state the sooner it was 'awaked the better.' But Shakespear's imagination was much superior to such strained refinement as this, which undoubtedly never once entered into his thoughts. He is speaking of the peace of Richard's reign, which was happy in the enjoyment of the most

most profound tranquillity, imaged under the metaphor of sleep; till it was disturbed and awakened out of it by the civil jarrs and broils of these two great noblemen. Our critick thinks it was of advantage to the kingdom that its peace should be so disturbed and awakened, for fear it should be a sleep of sloth and luxury. But I believe he will find few of his opinion, or who would not think that kingdom very unhappy the management of whose affairs should be conducted by such politicks. As to the five lines considered in themselves, they are very fine ones, and breathe the very spirit of Shakespear.

P. 19. ————— *now no way can I stray,  
Save back to England; all the world's my way.*

That is, Now every course to which I can address my feet is my right path, except that which leads me back to England: With this exception, the whole world is open before me. Mr. Roderick's alteration therefore of the pointing, in the Canons of Criticism, p. 217. was unnecessary,

P. 24. *If they come short,*

The antecedent is *revenue*; grammar therefore obliges us to read, either, *revenues*, or, 'if this comes short.'

P. 27. *Should dying men flatter those that live?*

The metre is defective. Possibly the poet wrote,

*Should dying men then flatter those that live?*

P. 28. *Thy state of law is bondslave to the law.*

That is, Thy royal estate, which is established by the law, is now, in virtue of thy having leased it out,

————— *bound*

~~—————~~ *bound in with shame,  
With inky blots, and rotten parchment-bonds,*

as Gaunt expresses himself a little before; and subjected, like that of thy vassals, to every common process of the law. Mr. Warburton hath quite mistaken our poet, when he supposes him to mean, ‘the King’s being enslaved to his favourites.’

P. 29. *Respects not.*

An error of the press; read, ‘*respect*’st not.’

P. 35. ~~—————~~ *my inward soul  
At something trembles, yet at nothing grieves,  
More than with parting from my lord the king.*

We are indebted for this very flat, unmeaning reading, to the conjecture of Mr. Warburton; who thus altered the text, because the delicacy of the sentiment in the common reading was beyond his comprehension. The other editions give us,

*At nothing trembles, yet at something grieves.*

The sense of the whole is, My inward soul trembles without the least cause, or reason, which my imagination can suggest to me, indeed trembles at what is nothing; yet at the same time I feel I grieve for something, whatever it be, to me quite unknown, beyond what I should otherwise do for the bare absence of the King. Mr. Warburton, if he had looked before him, which he is generally too much in a hurry to do, might have learned from Bushy’s reply,

~~—————~~ *gracious Queen, then weep not  
More than your lord’s departure; more’s not seen.*

that the latter part of the common reading is certainly genuine, and that his alteration is utterly inconsistent



consistent with this reply. The former part of it is equally confirmed by the Queen's own words in return to Bushy,

*I cannot but be sad ; so heavy-sad,  
As, though, on thinking, on no thought I think,  
Makes me with heavy nothing faint and shrink :*

and still much more strongly by the Queen's very next speech, which the reader is desired to attend to.

P. 35. *Glaz'd with blinding tears.*

Read, *glazed*, as in the other editions.

P. 39. *And yet your fair discourse has been as sugar.*

*Your*, for, *our*, which the common editions gave us, is an alteration made by Mr. Theobald, Shakespear restored, p. 178, which Mr. Warburton would not have done amiss to have acknowledged. I think it however unnecessary; for I conceive there can be but little entertainment in a conversation in which the hearer bears no part. '*Our* fair discourse,' signifies, the discourse that hath past between us.

P. 40. *Sent from my brother Worcester : whencesoever,*

The colon should be placed at the end of the line, and a comma only after Worcester.

P. 41. *From the most glorious of this land.*

Even the metre, as well as the sense, indicates, that a word hath been dropped after, *glorious*. Perhaps *regis*, or some other of like import.

Isid. *Et a le advantage of the absent time.*

That is, of the time when the King is absent. See the *Canons of Criticism*, p. 123, 83.

P. 42.

P. 42. *But more than,—why, why, have they dar'd to march.*

As this line now stands, it is difficult to discover either its sense or construction. I believe Mr. Pope hath given us the true reading,

*But more then, why, why have they dar'd to march?*

That is, After having asked you this question, much more then may I ask you this other.

*Ibid. And ostentation of disposed arms?*

I am yet to learn, that the words, *disposed arms*, signify 'forces in battle array.' But Mr. Warburton, in opposition to the common reading, '*despised arms*,' assures us, that such 'arms would not fright any one.' This is not quite so certain, but admit it; yet notwithstanding, the arms despised by the Duke of York, the King's vicegerent, and who is the speaker here, might very reasonably fright the pale-faced villages. *Despised*, in this place, signifies no more than, which I despise.

P. 43. *To rouse his wrongs, and chase them to the bay.*

Here too the sense hath probably been sacrificed to a mistaken concern for the metre. What reasonable or consistent idea can be suggested to us by this expression, *rousing and chasing wrongs*? The metaphor is evidently taken from flag-hunting, but hath no meaning, applied, as it is here, to wrongs. I am persuaded therefore we should read,

*To rouse his wrongers, and chase them to the bay.*

Nor is the truth of the metre injured by this alteration; only an anapaest takes the place of an iambus.

P. 47. *To execution, and the band of death.*

By this alteration the metre is absolutely destroyed, and the verse becomes trochaick. We should undoubtedly read, agreeably to the other editions,

*To execution, and the band of death.*

Ibid. *To fight with Glendower and his complices.*

Mr. Theobald hath rejected this line as spurious, but for reasons utterly insufficient to justify such a proceeding. I find in the history of those times, that the Duke of Lancaster marched his army from Bristol directly to Chester. I suppose in order to attack the Welsh army assembled by the Earl of Salisbury, before it was joined by the King with his forces from Ireland; but that army had already dispersed itself on a false rumour of the King's death. It is not improbable that Glendower was on this occasion with his countrymen; especially as it appears from p. 45. just before, that superstition had a principal share in influencing the dispersion of the Welsh, which weakness too is one of the distinguishing peculiarities in Glendower's character as drawn in the First Part of Henry IV. Till therefore I am better informed, I should conclude this line to be genuine.

P. 51. *And lie full low, grav'd in the hollow'd ground.*

Mr. Warburton is a little too hasty in this emendation. It was by no means certain, that men, who had been executed as traitors, were buried in hallowed ground. We should therefore reinstate the old reading, *hollow ground*, alluding to the hollowness of their graves.

P. 52. ———— *throw away respect,  
Tradition, form, and ceremonious duty.*

Mr. Roderick, in the Canons of Criticism, p. 217.

conjectures, and in my opinion, with great probability, that, instead of *tradition*, which the vulgar text gives us, our poet wrote, *addition*, that is, honourable title.

P. 57. *Ten thousand bloody crowns of mothers' sons  
Shall ill become the flow'r of England's face.*

'*The flower of England's face*, to design her choicest youth, is,' in Mr. Warburton's opinion, 'a fine and a noble expression.' Every one hath their peculiar taste. To me it appears an abortive expression, of which the imagination had miscarried. It aimed at giving an image, but gives none. The *flower of England*, expresses the meaning assigned by Mr. Warburton very handsomely; but what is the image suggested by two such jumbled metaphors as the *flower of the face of England*? The *bloody crowns ill becoming the flower of the face of England* is still much worse. The simile of Pericles, quoted in justification of this fustian, bears not the least resemblance to it, except in this single circumstance, that they are both intended by the writer to denote the youth of a country, which the former doth very happily, while the latter hath quite failed. Sir Thomas Hanmer's correction,

*Shall misbecome the flowery England's face,*

is, as Mr. Warburton rightly observes, unmeaning, and, I will venture to add, insipid. That of Mr. Theobald,

*Shall ill become the floor of England's face,*

is so palpably absurd, that it is not worth the while to detain the reader by remarking on it. I think it most probable that the poet wrote,

*Shall ill become the flower of England's race;*

which

which expression indisputably gives the image required with the greatest perspicuity.

P. 58. *And by the warlike band of bury'd Gaunt.*

Mr. Seward, in his Notes on Fletcher's Two Noble Kinsmen, vol. x. p. 92. hath sufficiently vindicated the common reading,

*And by the buried band of warlike Gaunt.*

The first thing here sworn by is the sepulchre of Edward III. grandfather to Henry IV. which makes the old reading, *by the buried band of Gaunt*, that is by the hand now buried of his father Gaunt, the more probable. On the other hand, there is less propriety in joining the epithet, *warlike*, to a hand which death had long deprived of all force.

P. 62. *Woe is fore-run with mocks.*

There is certainly no ground for this emendation, which is neither pertinent to the context, nor is the proposition which it expresses true. For woe is seldom fore-run by mocks, seldom mocked at till it actually happens, though it be too frequently attended with them afterwards. In this latter case indeed inferiors are too apt to take this advantage of the condition of their betters, but not till that condition is determined, or foreseen with the same certainty as if it were determined. The meaning of the common reading,

*Woe is fore-run with woe,*

is a very just one. Woe seldom befalls us without being preceded by some other woe, some mortification or other, which gives us the first notice of it. Besides, the rhyme strongly confirms the common reading; and Mr. Warburton's subterfuge, that his emendation 'jingles to the following line though not  
to



to the preceding one,' is quite frivolous. Throughout this play, the two last lines of a speech often rhyme, though what precedes them be in blank verse; but I believe there is not a single instance to be found in it, where the last line of a speech rhymes with the first of the following one, unless they are both of them in rhyme.

P. 65. *Shall I so much dishonour my fair stars.*

*Fair stars*, in this place, signify, fair fortunes, and comprehend the particular one of being of the blood royal. So that there is no necessity for admitting Mr. Warburton's conjecture, *fair stem*.

P. 72. *Thou baught-insulting man.*

The English language knows no such word as, *baught-insulting*. We should read, '*baughty* insulting man;' so an anapæst will supply the place of an iambick.

P. 89. ————— *end love to Richard*  
*Is a strange brooch, in this all-bating world.*

The sense is, And love to Richard reduced to the lowest ebb of ill fortune is a strange ornament indeed to make its appearance in a world, made up of nothing but malevolence and malice. Mr. Warburton instructs us to read, *fall-bating world*, which he interprets, 'a world that shuns and avoids those that 'are taller.' But this is a sense which the word, though coined for that very purpose, will not bear. If it means any thing, it mean, a world which hath an aversion to falling, or to a change of fortune for the worse.

Ed. *But that sad drudge.*

This is an alteration wantonly made by Mr. War-  
R. burton,

burton, and adopted by Mr. Theobald instead of, *jad dog*, which is the reading of all the prior editions. The only objection these gentlemen make to it (which we learn from Mr. Theobald, for Mr. Warburton contents himself with dictatorially bidding us *read*, without condescending to give us his reason) is, that it favours too much of the comedian, and of the oratory of the late facetious Mr. Penkethman. It is intended undoubtedly as a word of contempt, but if any association of the comick or ridiculous kind hath accrued to it from the use made of it by later comedians, that surely can be no reason why it may not have been more seriously employed by Shakespear.

## The First Part of Henry the Fourth, with the Life and Death of Henry, surnamed Hotspur.

P. 97. *Shall trempe her lips with her own children's blood.*

Our language knows no such word as, *trempe*, and surely Shakespear wrote in English, not in French. See the common reading, ‘Shall damp her lips,’ sufficiently vindicated in the Canons of Criticism, p. 58. I think it however not impossible that the poet might write, ‘Shall *dau*b her lips.’

P. 98. *Whose soldier now.*

Grammar obliges us to read, *so’diers*.

*Ibid.* *To chase these Pagans, in these holy fields.*

Perhaps we should read, ‘*from* those holy fields.’ If the particle, *fr*ace, was written in the original  
with

with an abbreviation, thus, *f<sup>m</sup>*, the mistake might easily happen.

P. 98. *This dear expedience.*

That is, something which, from its being expedient, is incumbent on us to do. Mr. Warburton, by interpreting it to signify, *expedition*, carries its import farther than any good authority in our language will warrant.

P. 99. *And many limits of the charge set down.*

By the word, *limits*, is meant, outlines, rough sketches, or calculations.

P. 100. *Balk'd in their own blood.*

I know sense of the word, *balk*, which suits this passage. If the reader be not better informed, he may be perhaps inclined to read with me,

*Bath'd in their own blood.*

*Ibid. Mordake the Earl of Fife, and eldest son  
To beaten Dowglas.*

See Mr. Warburton's note on Coriolanus, vol. vi. p. 487.

*Ibid. And call mine Percy.*

Read, *call'd*. It is an error of the press.

P. 101. *Which makes him plume himself, and bristle up  
The crest of youth against your dignity.*

Mr. Warburton assures us with as much confidence, as if he had stood at Shakespear's elbow, that 'he doubtless wrote, *plume*.' I cannot help however being still a little doubtful. I even more than doubt,

whether Mr. Warburton himself hath not clearly mistaken the poet's meaning. According to his reading, it is Worcester's malevolence to the King, that makes him plume himself, that is, think highly of his own worth. But this, I take it, is quite reversing the order of nature, and putting the effect for the cause. Malevolence seldom produces pride, but pride hurt generally begets malevolence. Let us try if we cannot make better sense of the despised common reading,

*Which makes him prune himself.*

It is well known, that birds prune their feathers with their bill, to make them lie smooth and even. The sense then, I apprehend, is, Worcester's malevolence to you makes him prune his own feathers, in order to carry a fair outside, and hide his being ruffled from discovery, at the same time that he bristles up the crest of youth, or eggs on young Hotspur, to insult your dignity.

P. 104. *The most incomparative, rascallest, sweet young Prince.*

See the Canons of Criticism, p. 12. where the common reading, *comparative*, is fully established.

*Ibid.* O, *thou hast damnable attraction.*

The common reading was, *iteration*, which the author of the Canons of Criticism, p. 13. interprets, a way of repeating or quoting Scripture. If this doth not satisfy the reader, why should we not read, *irritation*? that is, thou art always stirring me up to do what will prove my damnation.

P. 108. *By so much shall I falsify mens fears.*

The common reading was,

*By*

*By so much shall I falsify mens hopes.*

Nothing is so easy as to substitute, *fears*, for, *hopes*, in attending to the obvious scope of the passage. But it is not probable, that either the printer, or the transcriber, should have made such a mistake as this; which inclines me to doubt, whether the common reading may not be the genuine one. The expression indeed looks a little oddly; but why may it not signify, By so much shall I convince men of their error, in entertaining such slender hopes of my future conduct.

P. 109. *The moody frontlet of a servant brow.*

Mr. Warburton assures us, that the common reading, '*frontier*, is nonsense,' and therefore bids us read, *frontlet*, which he tells us signifies 'fore-head.' I believe he is mistaken in both. If I am not deceived, *frontlet*, signifies an ornament bound round the forehead, but I do not recollect to have ever seen it used for the forehead itself. A *frontier* is a fortification erected to face an enemy, and to oppose his inroads. I cannot therefore see, why it is not a very proper metaphor to express the discontented opposition, which lifts its head against its master, and threatens obstruction to his progress. Mr. Warburton was in too much haste to perceive that his own reading is certainly nonsense. For what can better deserve that character than the forehead of a brow?

P. 110. *I, then all smarting with my wounds; being gal'd  
To be so pier'd with a popinjay.*

The old reading was,

*I, then all smarting with my wounds being cold:*

Concerning which I entirely concur in opinion



with the author of the *Canons of Criticism*, p. 15—17. that its embarrassed construction is wholly owing to the transposition of a line, and that therefore we ought to read,

*I, then all smarting with my wounds being cold,  
Out of my grief, and my impatience  
To be so pester'd with a popinjay,  
Answer'd neglectingly, &c.*

In the same place, whatsoever Mr. Warburton hath offered in support of his emendation is fully refuted.

P. 111. *Let not his report.*

So Mr. Warburton tells us ‘we should read;’ but why is not the common reading, ‘Let not *this* report,’ full as good?

*Ibid. To do him wrong, or any way impeach.*

*What then he said, see, he unsays it now.*

Mr. Warburton, after a laborious search for nonsense in this passage, hath, it must be owned, at length luckily detected it; but it vanishes again immediately, upon his putting a proper stop at the end of the first of these lines. When this is done, there is not the least occasion for any further alteration, and the King’s answer is full as pertinently adapted to the common reading,

*What then he said, so he unsay it now;*

that is, ‘provided he unsay now what he then said,’ as to that he hath interpolated in the place of it.

P. 112. *He never did fall off, my sovereign Liege,*

*But by the chance of war; to prove that true.*

This reading, as now pointed, being indisputably nonsense, Mr. Warburton tells us, ‘the poet certainly wrote,

*But*

*But 'bides the chance of war.*

That is, according to him, continues ‘to endure the ‘rigors of imprisonment,’ which by the chance of war fell to his lot. But I apprehend, ‘to abide the chance of war,’ signifies, to run the risque of the event, whatever it may happen to be; not to endure the consequences of it, after the chance is determined. I therefore entirely agree with Mr. Upton, Critic. Obierv. p. 176, that there is no occasion for the least alteration; only the passage should be pointed thus,

*He never did fall off, my sovereign Liege,  
But by the chance of war——To prove that true.*

Hotspur was going on to say, ‘But by the chance of war he was made prisoner;’ but hurried away by the violence and impatience of his temper, he breaks off abruptly and leaves the sentence imperfect.

P. 116. *If he fall in, good night.*

There is nothing precedes to which the pronoun, *he*, can possibly be referred. I conceive therefore, we should read,

*If we fall in, good night.*

P. 117. *He apprehends a world of figures here.*

See this passage well explained in the Canons of Criticism, p. 111.

P. 119. *I speak not this in estimation.*

By the word, *this*, I apprehend, is meant the archbishop’s indisposition towards the King on account of his brother’s execution, and his readiness to embrace a fair opportunity of revenge. This, says Worcester, is not a simple conjecture only, but hath

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been

been well considered, and set down as a part of our plot, as a thing to be depended upon. I see therefore no reason to suppose, with Mr. Warburton, that any thing hath been struck out or omitted here.

P. 123. *Burgomasters, and great moneyers.*

The common reading was, *one-eyers*; the present reading was a conjecture suggested by Mr. Hardinge, and adopted by Mr. Theobald and Mr. Warburton. But, though I have a very high respect for the judgment of the gentleman first named, whom I had the honour to know, I cannot concur with him in his emendation. The word required was a cant-word, as is plain from its associate, *burgomasters*, and the character of the persons designed by it that of protectors and accomplices of highwaymen, neither of which circumstances can possibly suit with the word, *moneyers*, whether we understand by it, officers of the mint, or bankers and dealers in turning and returning money. I should therefore think it right, either to content ourselves with the reading of all the editions, the meaning of which, as being a cant word, hath hitherto escaped us, and may possibly hereafter be discovered, or to take up with Mr. Theobald's conjecture in his Shakespear restored, p. 138. *great seigniors*.

*Ibid. Such as will strike sooner than speak; and speak sooner than think; and think sooner than pray.*

The common reading was, 'speak sooner than *drink*, and *drink* sooner than pray;' but Mr. Warburton objects, that 'we have no reason to think this dissolute gang was less ready to drink than speak.' I admit it; but surely he very injudiciously exacts a philosophical precision in such a rambling conversation as this. *Sooner than drink*, means, sooner than  
do

do what we are most ready and inclined to do; and in this sense, *I would do it as soon as drink*, and, *It were as good a deed as to drink*, are proverbial expressions. The sense therefore is, They have so little command of their tongues, that they are readier to give the loose to them, than to do any thing else they are most inclined to. On the other hand, Mr. Warburton's reading, *think sooner than pray*, besides the impropriety of putting so serious a reflection, as his interpretation of these words amounts to, into the mouth of a profligate highwayman, gives us a sense which is neither true nor just. For by *thinking*, in this place, must be meant *serious thinking*, and so Mr. Warburton himself understands it; and to this, it is well known, persons of the character here described, debauched rakes of quality, are full as averse as to saying their prayers. Thus this gentleman's 'very regular and humourous climax,' on the discovery of which he so much plumes himself, hath neither propriety nor humour in this place, and subsists in truth no where, but in his own heated and precipitate imagination.

P. 124. *If I travel but four foot by the square farther afoot.*

That is, four foot in a line directly forward; for a square is another name for a carpenter's rule, in French, *esquiere*. See Nicot and Cotgrave. Mr. Warburton's explanation is so very much out of the way of common sense, that it may be safely trusted to the animadversion of the reader.

P. 128. *I could brain him with his Lady's fan.*

See Mr. Warburton's observation on this passage very pleasantly ridiculed in the Canons of Criticism, P. 77.

P. 129.

P. 129. *Of palisadoes, fortins, parapets.*

I can see no reason for discarding the common reading,

*Of palisadoes, frontiers, parapets;*

especially when it is considered that the speaker is a lady, and consequently cannot be expected to be perfectly well skilled in the terms of fortification. See the Canons of Criticism, p. 5—7.

P. 130. *To play with mamnets,*

That is, with puppets or dolls. See Lye's Etymologicon.

P. 132. *And when you breathe in your watering, they cry, hem! and bid you play it off.*

I can make no sense of this reading, and should therefore prefer the other which Mr. Pope hath degraded to the bottom of his page, '*break in your watering,*' that is, I suppose, *break wind.*

P. 135. (*Pitiful-hearted Titan!*) *that melted at the sweet tale of the jun?*

Mr. Warburton very awkwardly attempts to ridicule Mr. Theobald's emendation, *pitiful-hearted butter*, which is so far from being nonsense, as that gentleman is pleased to call it, that it is evidently necessary to rescue the passage itself from being nonsense. For nonsense it is, as he gives it us, notwithstanding his parenthesis; since *pitiful-hearted*, in the male at least, never signified, *amorous*, though it signifies in the female, tender and yielding.

P. 143. *That rascal had good mettle in him.*

Read, agreeably to the other editions, '*had good mettle.*' I suppose it is an error of the press.

P. 144.



P. 144. *I will do it in King Cambyfes' vein.*

Alluding to an old play of King Cambyfes, written by one Thomas Preston. See Langbaine's account of our Dramatick Poets, p. 408.

P. 145. *If then the fruit may be known by the tree, as the tree by the fruit.*

Sir Thomas Hanmer, who is followed by Mr. Warburton, hath, for want of duly attending to the context, given us the very reverse of the true reading. The King is made to say, 'I see virtue in his looks, therefore I conclude there is virtue in the man.' Virtue is considered as the fruit, the man as the tree; consequently the old reading must be right; 'If then the *tree* may be known by the *fruit*, as the *fruit* by the *tree*,' that is, If I can judge of the man by the virtue I see in his looks, he must be a virtuous man.

Ibid. *Or a poulterer's hare.*

'Meaning,' as Mr. Warburton instructs us, 'a painted hare, shaped on a board used by poulterers for a sign.' But why not a real hare hung up by the heels for sale?

P. 146. *That reverend vice.*

See Upton, Critic. Observ. p. 7—11.

P. 152. *Metinks, my portion, north from Burton here.*

See the common reading, *my moiety*, sufficiently justified in the Canons of Criticism, p. 13.

P. 159. *Such lewd, such mean attaints.*

Thus Mr. Warburton assures us 'Shakespear cer-  
'tainly

‘tainly wrote,’ and adds, that *attaints* signify ‘unlawful actions.’ He is certainly mistaken in both. *Attaints*, which word signifies properly a conviction, with the judgment upon it, are frequently, though not always, the consequence of unlawful actions, but not the actions themselves. In a less proper or metaphorical sense the word is sometimes used to signify imputations. But neither will it in this sense suit this place. For who ever heard of a man matched with, and grafted to, imputations? We should therefore recal the genuine reading, *attempts*, which is supported by the authority of all the editions.

P. 160. *’Scarded his state.*

We have no such English abbreviation as *’scarded*, for, *discarded*, nor is it necessary here. The word at length may be inserted without prejudice to the metre, and then we shall have an iambick and an anapæst instead of a choriambick. I suppose it was an ill-grounded apprehension for the metre, which robbed us of the first syllable of the word, *discarded*.

P. 161. *Afford no extraordinary gaze.*

The construction of the whole passage is, *With such eyes as afford no gaze,——but rather drowzed and hung——slept——and render’d*, which evidently shews the verb in this line should be of the past, and not the present, time; otherwise the propriety of the construction is destroyed. I conclude therefore that the poet might probably have written,

*Offer’d no extraordinary gaze;*

that is, Did not pay the tribute of an extraordinary gaze, such as is usually paid to Majesty when seldom seen.

P. 162.

P. 162. *And stain my favour in a bloody mask.*

I have no doubt but the common reading, *my favours*, is the true one. It was a known custom of chivalry in the times of our ancestors, for the Knight to appear in the field, either of tournament, or of battle, dressed in the favours of some Lady whom he acknowledged for his mistress. These favours were, either a glove, or some ornament to wear on his crest, or a scarf to be hung across his shoulders. Thus in our poet's Richard II. p. 82. it is said of Prince Henry:

*His answer was, he would unto the stewes,  
And from the common'st creature pluck a glove,  
And wear it as a favour, and with that  
He would unhorse the lustiest challenger:*

and these are the favours meant in the passage under consideration.

P. 167. *No more truth in thee than in a drawn fox.*

That is, a fox drawn over the ground to leave a scent, and keep the hounds in exercise, while they are not employed in a better chase. It is said to have no truth in it, because it deceives the hounds, who run with the same eagerness as if they were in pursuit of a real fox.

P. 173. *Baited like eagles.*

We should read, *bated*. See Cotgrave, and Chambers's Dictionary under the word, *bawking*.

P. 174. *Thou wert more dishonourably ragged, than an old-frog with us.*

Mr. Warburton, by jumbling together and confounding *raids* and *processions*, hath made a shift to  
colle

cobble up an emendation. For the colours of the city companies, though they are carried in their processions, are not, I apprehend, displayed at their feasts, nor are these colours usually called ancients. I think it not improbable that the poet wrote, *old cast ancients*, that is, old disbanded ensigns, the dishonour of whose raggedness is well explained by Mr. Theobald.

P. 178. *He is certain.*

Read, agreeably to Mr. Pope's edition, 'His is certain.'

P. 181. *To be encag'd in Wales.*

See Theobald's Shakespear restored, p. 178.

P. 186. *More active, valiant, or more valued young.*

This is an emendation of Sir Thomas Hanmer's, approved by Mr. Warburton. The common reading was,

*More active-valiant, or more valiant-young.*

The Prince is speaking here of Hotspur's personal accomplishments, not of his reputation; I rather therefore incline to think the poet might have written,

*More active-valiant, or more valiant tough.*

That is, whose valour hath either more activity in it, or holds out with greater endurance.

P. 188. *And his corruption, being ta'en from us.*

'Perhaps,' says Mr. Warburton, 'Shakespear wrote, *being ta'en from us.*' But why should we take pains to pick holes in a sound place merely to have the honour of mending them? The verb, *take*, in this place, signifies undoubtedly to catch by infection; and

and the proposed emendation gives us exactly the same idea. What need then of an alteration?

P. 189. *Making you ever better than his praise :  
By still dispraising praise, valued with you.*

I can see no reason for Mr. Warburton's positive assertion, that the second of these lines 'is evidently 'the players nonsense,' or for his bestowing on it the epithet of *foolish*. He ought at least to have told us, how he makes sense of the first line without it. For it is difficult to conceive, how a man can make another better than his praise of him, unless it be by doing what the second line tells us the Prince did, undervaluing all praise in comparison with the person praised.

P. 192. *Here's no vanity !*

See the Canons of Criticism, p. 85.

P. 197. *But let my favour hide thy mangled face.*

*Favour*, is a conjecture of Mr. Warburton's, who tells us, it signifies 'face, or countenance,' and that upon saying these words the Prince 'sloped down 'to kiss Hotspur.' But so strained and flat an expression could never come from Shakespear. We should therefore undoubtedly reinstate in the text the old reading, *favours*, which intimates, that the Prince covered Hotspur's face with his scarf. As to his kissing him, or not, I leave it to the reader's imagination to determine as he pleases. The text indeed suggests nothing about it, but is equally consistent with either of these suppositions.



# The Second Part of Henry the Fourth, and the Coronation of King Henry the Fifth.

P. 209. *And I will take as a sweet disgrace.*

We should correct the slip of the printer by reading,  
*And I will take it as a sweet disgrace.*

P. 212. *And doth enlarge his rising with the blood  
Of fair King Richard.*

Mr. Warburton thinks it probable that ‘Shakespear wrote, *enlard*, that is, fatten and encourage his ‘cause.’ I must beg leave to think differently, and that the poet would not have used so homely a metaphor, to express the effect of something represented as holy, and full of sanctity, the blood of Richard. The case is very different in the passage quoted as parallel from Henry V. besides, it is not the cause, as Mr. Warburton misrepresents it, but the rising, that is, the number of followers, which is said to be enlarged, with what propriety let the reader judge. See the Canons of Criticism, p. 54.

P. 220. *Fillip me with a three-man beetle.*

The ‘humourous allusion to a catch in three parts,’ which Mr. Warburton hath discovered in this expression, is, I will undertake for it, incomprehensible to every imagination but his own. They have nothing common to both but the bare number three.

P. 234. *I will imitate the honourable Roman in brevity.*

I believe Mr. Warburton may be right in his correction, *Roman*, for *Romans*, but I conceive he is

wrong in his application. The poet's representation of Falstaff's character is scarce reconcileable to the supposition, that he had learning enough ever to have heard, that M. Brutus affected great brevity of stile. I suppose by the 'honourable Roman' is intended Julius Cæsar, whose *veni, vidi, vici*; seems to be alluded to in the beginning of the letter, 'I commend me to thee, I commend thee; and I leave thee.' The very words of Cæsar are expressly quoted by Falstaff a little farther on in the play; p. 279. 'that I may justly say with the hook-nosed fellow of Rome there, Cæsar, I came, saw; and overcame.'

P. 235. *That's to make him eat plenty of his words.*

I think the common reading, '*twenty* of his words,' is much more natural; a certain number for an uncertain. But Mr. Warburton hath found out a joke in the word, *plenty*, which is indeed too slender for my apprehension, and so I leave it to the discovery of the reader.

P. 236. *From a God to a bull? a heavy descension. It was Jove's case. From a Prince to a prentice? a low transformation; that shall be mine.*

Mr. Upton, Critic. Observ. p. 229. thinks, if the words *descension* and *transformation* were transposed, the expression would be more accurate. Undoubtedly it would; but I suppose Shakespear himself mutually transferred the proper appellation of each to the other, with the view to make the two cases tally the better, and render the difference less sensible between a transformation to a bull, and a descension to a prentice.

P. 237. *But he did long in vain!*

I entirely concur with Mr. Theobald in opinion  
S that

that Shakespear more probably wrote, ' but he did  
*look in vain.*'

P. 240. *Your brooches.*

This word is rightly interpreted in the Canons of Criticism, p. 193. a bodkin, or some such ornament, from the French, *broche*.

P. 243. *What? your poor, base, rascally, &c.*

Read, ' *you poor, base, rascally, &c.*' agreeably to Mr. Pope's edition.

P. 253. *It is but as a body slight distemper'd.*

The common reading was,

*It is but as a body yet distemper'd.*

That is, It is but as a body not yet quite recovered from its distemper. And now let me ask Mr. Warburton in my turn, What would he have less? or, What occasion for amendment?

Ibid. *My lord Northumberland will soon be cool'd.*

Doth not this reading give us a very just and pertinent sense? Why then must we be tampering with it, and obtruding on the reader our own imagination, in the place of the genuine expressions of Shakespear?

P. 264. *That his dimensions to any thick sight were invincible.*

Read, according to Mr. Pope's edition, *invisible*.

Ibid. *This vice's dagger.*

See this phrase explained in Upton's Critic. Observe P. 7.

P. 267.

P. 265. *I will make him a philosopher's two stones to me.*

That is, twice the worth of the philosopher's stone, as it is rightly explained in the *Canons of Criticism*, p. 86.

P. 266. *Let us way on.*

To *way*, for to *march*, is a word of Mr. Warburton's own coining, unknown, I believe, to every other writer. The common reading was, *sway on*; and the verb, *sway*, signifying nearly the same as to *wave*, as when we say, *to sway a scepter, or sword*, (See Lye's *Etymologicon*) it may perhaps be used not improperly to express the fluctuating march of an army. However, even *wag on*, though it be rather a burlesque expression, and upon that account less proper in serious discourse, is still better than Mr. Warburton's conjecture, as it is at least English.

P. 269. *My brother general, the common-wealth,  
To brother born an household cruelty,  
I make my quarrel in particular.*

The sense is, As to my own particular quarrel, or ground of my complaint, I avouch it to be founded upon the injuries done to the commonwealth; to which I consider myself as connected by that general relation of brotherhood, which unites all those who live under the same government; and upon the private cruelty exercised upon my own family, by the tumultuary, and illegal, execution of my own born brother. That this last provocation was the archbishop's principal motive for taking up arms, appears from the First Part of Henry IV. p. 119.

Worc. *Th' archbishop.*  
Hotsp. *York, is't not?*

Worc. True, who bears hard  
*His brother's death at Bristol, the lord Scroop.*

Mr. Warburton, who did not recollect this circumstance, hath with great pains hammered out an interpretation, the most strange and nonsensical that ever entered into the most unhappy critick's imagination.

P. 271. *And present executions of our wills  
 To us, and to our properties, confin'd.*

For *properties*, the other editions gave us, *purposes*, which Mr. Warburton misunderstanding to mean, appetites and passions, whereas in truth, nothing else is meant by that word but the proposals contained in the schedule, he made this, at least unnecessary, alteration. Indeed this gentleman is not very consistent with himself. For he first lays down this position, that 'this line contains some demands of advantage for the rebels,' and then at the conclusion tells us, it means 'no more than some security for 'their liberties and properties;' which being before sufficiently provided for in the condition for their acquittal and pardon, gives them in truth no advantage at all, but leaves them just as it found them.

P. 275. *The time disorder'd doth in common sense.*

That is, in the feeling we have of the common and national grievances. There is therefore no need of Mr. Warburton's fanciful amendment, 'in common fence.'

P. 277. *And, good my Lord, so please you, let our trains  
 March by us, that we may peruse the men  
 We should have cop'd withal.*

This speech is addressed to the archbishop, for the Earl of Westmorland had just before quitted the stage.



stage. It is evident therefore that we should read, *your trains*. The design of the Prince in making this request appears very clearly from the event to have been, to draw in the rebels, under the specious pretext of taking a view of the men he was to have coped with, to disband their army in his presence, while he preserved his own entire; that he might seize the opportunity of arresting the chiefs when abandoned by their followers, and of falling upon these, when they were scattered, and unable to make resistance. This whole proceeding, as it is represented by the poet, is founded in strict historical truth, and therefore, in an historical play like this, he is undoubtedly justifiable in giving it us as he found it. It hath however a very unhappy and disagreeable effect on the reader or spectator, as instead of acquiescence, at least in the punishment of the rebels, it cannot fail of exciting in him compassion towards them when so treacherously ensnared, as well as a very high degree of indignation against Prince John, who is on all other occasions represented as a Prince of great gallantry, and magnanimity, for prostituting his character by so deliberate and odious a piece of perfidy. I believe there are few readers who do not wish Shakespear's plan had permitted him to follow Horace's rule,

*et quæ*

*Desperat tractata nitescere posse, relinquat.*

P. 281. *And learning a meer board of gold kept by a devil, till sack commences it, and sets it in act and use.*

I know no sense in which the verb, *commences it*, can find any place here with propriety. I beg leave to conjecture, that our poet might have written, *commerces it*, that is, introduces it into conversation,

and by that means makes it subservient to the general entertainment and improvement of mankind.

P. 283. *As flaws congealed in the spring of day.*

See the true meaning of this passage explained in the *Canons of Criticism*, p. 85.

P. 284. *Rash gun-powder.*

Rightly explained in the *Canons of Criticism*, p. 205. sudden, easily inflammable.

P. 287. *Unless some doleing, favourable hand.*

See this innovation properly animadverted on, and the ancient reading,

*Unless some dull and favourable hand,*

well explained and fully vindicated in the *Canons of Criticism*, p. 70.

P. 293. *Wounding supposed peace.*

That is, wounding that peace which we apprehended we had established, and were in the actual enjoyment of. 'Tis hard to guess by what analogy Mr. Warburton interprets it, 'undermined peace,' or, if we grant him his explanation of the word, what sense he can make of it.

Ibid. ————— *All their bold feats  
Thou seest, with peril I have answered.*

*Feats*, do not signify, as Mr. Warburton would persuade us, (and in this sense only the word can answer his purpose) 'plots, commotions of conspirators,' but actual performances in the field. This gentleman would never have obtruded on Shakespear so flat and improper an expression, if he had understood the common reading,

*All*

————— *All these bold fears.*

The word *fear*, hath here an active import, and signifies the cause of the passion, not the passion itself; what affrights, not the fear produced by it. Mr. Warburton himself understood the verb in this very sense but a little before, p. 286, for thus says his note,

‘*The people fear me;*] i. e. make me afraid.’

‘All these bold fears’ therefore signify, All those bold attempts which might naturally beget fear in me.

P. 293. ————— *And now my death  
Changes the mode.*

That is, introduces a new and very different manner of considering what is in reality and at bottom the self-same thing it was before. Mr. Warburton’s supposed allusions to ‘time and measure in singing, ‘and to the pitch in speaking,’ are quite beside the purpose, and can serve for nothing but to perplex and mislead the reader. But he could not resist the temptation of letting him know, that he understood what was meant by the word, *modus*, in the ancient drama.

P. 294. *To lead our many to the Holy Land.*

This is a conjecture of Mr. Warburton’s; for ‘plausible as the common reading,

*To lead out many,*

‘is,’ he assures us ‘it is corrupt.’ But why so? The King had just said, That he had cut off part of his rebellious nobles, and he now adds, that he had intended, if he had lived, to lead out many more of them, such we may presume as he most suspected,

to the Holy Land. Is not this much better sense, and more to the purpose, than to say, he had intended to lead his own followers thither? For this is the true sense of the word, *many*, or, *meiny*, not his people, which the word neither signifies, nor, if it did, would common sense admit. Those who are acquainted with the history of the Croisades know, that none but volunteers, and those who were properly soldiers, that is, men enlisted for pay, engaged in those expeditions; with which the body of the people were by no means obliged to concern themselves, on account of any tenures or services whatsoever.

P. 299. *A rated and forestall'd remission.*

The common reading was,

*A ragged and forestall'd remission.*

The first of which epithets Mr. Warburton is positive 'hath no sense here.' I think it hath, and that it means a remission which hath a mean and scandalous appearance. But this gentleman, while he so decisively pronounces concerning the authentick readings, without giving himself the trouble of endeavouring to understand them, contents himself with putting off on the publick the first whimsey that comes into his head, without the least concern whether it expresses the sense he intends, or not. How else could he palm upon his readers *a rated remission*, for one that must be sought for and bought with supplication, which no man alive but himself would ever have understood to be the meaning of that term?

P. 303. *Give Mr. Bardolph some wine, Davy.*

The reading rejected by Mr. Pope and the later editors is, I apprehend, the true one; 'Good *Mr. Bardolph*—*Some wine, Davy.*' Shallow first pays his compliment to Bardolph, and then orders Davy to bring

bring in the wine. And accordingly we see Davy, in imitation of his master, first desires Mr. Bardolph to seat himself, and then in obedience to the orders given him goes out for the wine.

## The Life of Henry the Fifth.

P. 319. *Whose high upreared, and abutting fronts  
Perillous, the narrow ocean parts asunder.*

Mr. Warburton, in his note on this passage, gives us a specimen of a very peculiar manner in which he not unfrequently displays his critical talent. It ought indeed to have found a place among the Canons of his Criticism. He first of all forms in his imagination something, which he thinks proper to call ‘the intent, the scope, or the purpose of the poet;’ that is, what he imagines the poet ought to have intended, and what he himself would have intended on the same occasion. He next alters the text so as to accommodate it to this intention; and then makes use of this very fiction of his own to prove the common text to be corrupted, because it doth not correspond with it, and to establish his own innovation. Thus in the passage before us, he first of all takes it for granted, that the poet’s ‘purpose is to shew, that the highest danger arises from the shock of the meeting of the two monarchies, and that it is but a little thing that keeps them asunder.’ Then follows his conclusion of course, that ‘his emendation is right, because it gives us this sense, and the common reading wrong, because it gives us a contrary one.’ For he adds, ‘those whom a perillous ocean parts asunder, are in no danger of meeting.’ But here indeed the enthusiasm of his criticism transports him a little too far, even so far as to contradict the very principle he sets out with. For if the perils of the  
ocean



ocean were a sufficient security against the meeting of the two monarchies, much more would the shock of their meeting, from whence he tells us ‘ the ‘ highest danger would arise,’ most effectually deter them from running the hazard of it. But this very blunder of his luckily furnishes us with a clew, by the help of which we may unravel all this sophistry. The intent of the poet, it now plainly appears, was not to point out the danger from the shock of the two monarchies, but to exalt the character of his own hero, who was not deterred by the perils of the intermediate ocean, from crossing it, to prosecute his generous resolution of recovering by the sword his inheritance in France. And this intent corresponds perfectly well with the common reading,

*Whose high upreared, and abutting fronts,  
The perillous narrow ocean parts asunder.*

P. 323. *So that the act, and prœtic part of life,  
Must be the mistress to this theorique.*

The sense of this passage, which is quite mistaken by Mr. Theobald, I apprehend to be this : So that the King must have drawn this masterly skill, which he so manifestly discovers in the theory of those sciences, from the instruction of his own experience while he was conversant in the active and practic part of life.

P. 328. *King Lewis his possession.*

I think the ancient reading given us by Mr. Theobald,

*King Lewis’s satisfaction,*

is more likely to be the true one. See what is mentioned of Lewis IX. in the preceding page.

P. 328.

P. 328. *Than amply to imbare their crooked titles.*

I doubt, *imbare*, is scarce English; I should therefore prefer Mr. Theobald's correction, *unbare*. The reading of the two old folios is, *imbarre*.

P. 329. *They know, your race had cause, and means,  
and might :  
So bath your highness.*

I cannot discern any the least reason for altering the common reading, in which there appears no other mistake than a small one in the pointing, which is thus easily corrected :

*They know your Grace hath cause, and means,  
and might ;  
So bath your highness.*

The emphasis in the pronunciation ought to be laid on the verb, *bath*, not on the nominative, *highness*; and then the sense will be, They know the goodness of your Grace's cause, and that you have means and might to prosecute it; nor is this knowledge of theirs a mistaken knowledge, for so in truth your highness hath.

P. 330. *Ne'er went with his full forces into France.*

The word, *full*, is an unnecessary interpolation of Mr. Warburton's. The common reading was,

*Never went with his forces into France.*

An expedition into France from its very nature and circumstances implies a very large force, which is all that the scope of the text requires, for it is not to be supposed that King Edward III. ever carried with him the whole force of his kingdom, as our critick would persuade us to imagine.

P. 330.

P. 330. *For hear her best exampled by herself.*

There was certainly no occasion for altering the common reading,

*For hear her but exampled by herself;*

that is, *For only hear her exampled by herself.*

Ibid. *And make his chronicle as rich with prize.*

If Mr. Warburton had given himself the leisure to attend to the propriety of the word, *chronicle*, and to the line immediately next preceding,

*To fill King Edward's fame with prisoner Kings,*

he must have seen, that the common reading, *praise*, was the genuine one.

P. 331. *Yet that is but a 'scus'd necessity.*

Besides the general aversion I have to the fathering such disgustful aphæreses as this, *'scus'd*, for *excused*, on the poet, without the least pretence of authority from any of the elder editions, the expression itself is wrong, and doth not express the sense Mr. Warburton assigns it. A necessity that may be excused, is not a seeming necessity in opposition to a real one, but so very real a necessity that it carries its excuse with it. The reading of the old quarto, we are told, was, '*a curs'd necessity*,' from whence I imagine the poet might have written,

*a coward's necessity:*

That is, such a necessity as a coward would alledge. We may suppose the word was written with a mark of elision, thus, *cow'rd's*, to adapt it to the metre, which might possibly have contributed to lead the printer into a mistake.

P. 332.

P. 332. *Creatures, that by a ruling nature teach.*

Mr. Warburton hath exercised his philosophy so long on this passage, that he hath at last quite confounded and lost himself in a labyrinth. The common reading was, ‘by a *rule in nature*,’ that is a rule founded in the very constitution of their nature, and dictated by it. ‘This,’ he says, ‘is directly contrary to what the poet intended. He would say, that the bees instinctively teach.’ But pray, Sir, what is instinct but a rule of conduct wrought into the very nature of the creatures guided by it? It is pleasant to observe the progress of his reasoning, for it is very curious. ‘For if bees did it by a ruling or governing nature, it is a reason why we should imitate them; not so, if only by a rule in nature; for all animals are not to go by one and the same rule.’ A very accurate and profound distinction indeed, as well as extremely instructive! The result of which amounts to this, That all animals act agreeably to the rules of conduct prescribed by the particular nature of the several species to which they belong; but these can be no rule of conduct to us, because different animals are to go by different rules. But the rules of the governing nature, which are in truth no other than those very same rules, peculiarly adapted to the particular nature, situation, and circumstances of the several kinds of animals, and different in each kind, are a rule to us, according to which we ought to regulate our own conduct. And now, I presume, the reader is just as wise as he was, before he was initiated into the mysteries of this occult philosophy.

Ibid. *Others, like merchant-venturers, trade abroad.*

The common reading was,

*Others, like merchants, venture trade abroad.*

Mr.

Mr. Warburton asks, ‘What is the venturing trade?’ Since he doth not know, I will venture to tell him. ’Tis the venturing to trade abroad, a peculiarity of construction familiar to the writers of Shakespear’s age, and still in use as low as that of Milton, who frequently uses it.

P. 332. *The civil citizens kneading up the honey.*

Mr. Warburton acknowledges ‘this reading may ‘possibly be right,’ and with unusual modesty offers his emendation only as a conjecture. But as, *kneading up*, means working the honey up into as narrow a compass as possible, in order to save room, I can see no occasion for it, nor indeed any thing which should incline us to give it the preference.

P. 333. *So may a thousand actions, ’t once a-foot.*

I entirely agree with Mr. Warburton in this his emendation; only, I should without scruple have read, *at once a-foot*. I observe this gentleman, supposing it necessary, from his imperfect notion of our English tragick verse, that it should consist only of iambicks, hath been misled to make many unnecessary elisions, some of them intolerable to an ear of any sensibility, and by this means hath frequently given his adversaries advantages they had no just claim to. But in truth this kind of English verse admits equally with the iambick, the tribrachys, the spondee, and its solution, the anapæst; and for a dipody, very frequently the choriambick, the second epitrite, the fourth pæon, and the lesser ionick.

*Ibid. Not worshipt with a waxen epitaph.*

By a *waxen* epitaph I apprehend our poet means such an epitaph, as, though designed for an encomium, yet, being unsupported, or contradicted by fact,



fact, may, by a just application of irony, be as easily construed into a satire on the deceased.

P. 336. *When time shall serve, there shall be.* [smiles]

I cannot believe with Mr. Warburton, that the word, *smiles*, was a marginal direction to instruct the player in his action; since we meet with no other of the kind throughout the whole of Shakespear's works, though there are numberless places where such a direction would seem more necessary. I suppose the word is no other than part of an ironical expression, in that fantastick peculiarity of language which constitutes the character of corporal Nim, like what immediately follows, 'I dare not fight.'

P. 337. *Tho' Patience be a tir'd dame.*

The common reading was, 'a tired name.' In this humorous and whimsical language emendations must of necessity be extremely uncertain, especially at this distance of time, when many of the allusions are quite worn out of memory; I think therefore they are better let alone.

P. 342. —————and well digest

*Th' abuse of distance, while we force a play.*

That is, while, by doing violence to the circumstances both of time and place, we make out our play. I must own I have no great appetite to Mr. Warburton's conjecture, *farce a play*, and I fancy it will meet with as little reception from the generality of his readers.

Ibid. *But, till the King come forth, and not till then.*

Mr. Roderick in the *Canons of Criticism*, p. 218. hath, I think, incontestably proved that we ought to read,

*But,*

*But, till the King come forth, and but till then.*

P. 343. *For which we have in aid assembled them?*

I am amazed Mr. Warburton should deny the common reading,

*For which we have in head assembled them?*

to be 'English phraseology.' It is Shakespear's own phraseology. Thus in the First Part of Henry IV. p. 119.

Wor. *And 'tis no little reason bids us speed  
To save our heads, by raising of a head:*

Ibid. p. 163. Blunt speaking of the rebel army;  
*A mighty and a fearful head they are.*

Ibid. p. 173.

*If we without his help can make a head,  
To push against the kingdom.*

Ibid. p. 182.

*And there's my lord of Worcester, and a head  
Of gallant warriors, noble gentlemen.*

————— *But yet the King hath drawn  
The special head of all the land together.*

See Theobald's Shakespear restored, p. 187. As to Mr. Warburton's emendation, *in aid*, it is sufficient to say, that personal services in war by virtue of tenure were never called *aids*.

P. 344. *If little faults, proceeding on distemper.*

Distempered in liquor, is a common expression, though Mr. Warburton did not happen to recollect it, when he interpreted the word to signify in this place, 'sudden passions.' See the Canons of Criticism, p. 194.

P. 345.

P. 345. *That though the truth of it stand off as gross  
As black and white, my eye will scarcely see it.*

Mr. Warburton rather thinks Shakespear wrote, ‘as  
‘black from white.’ But I apprehend it is not Eng-  
lish to say, a thing stands off gross from another. I  
take the phrase, *stand off as gross*, to signify in this  
place, exhibits, or presents itself as clearly and with  
as indisputable an evidence.

P. 346. *Working so grossly in a natural cause.*

The sense seems to be, Working so apparently un-  
der the influence of some motive, which nature ex-  
cuses at least in some measure, if it doth not wholly  
justify, such as, self-preservation, revenge, and the  
like, which have the greatest sway in the constitution  
of human nature.

*Ibid. Garnish'd and deck'd in modest compliment.*

We should read, *complement*, for the sense is, Gar-  
nished and adorned with all accomplishments, with-  
out pride, affectation, or singularity. As to the  
signification of the word, *complements*, see our note  
on Love's Labour lost, in p. 127.

P. 347. *Not working with the ear, but with the eye.*

We are indebted for this alteration to Mr. Warbur-  
ton's want of apprehension. He utterly mistook the  
meaning of the original reading,

*Not working with the eye, without the ear;*

that is, Not trusting so absolutely to his own judg-  
ment, as to neglect, or despise, the advice of others.

P. 351. *And more than carelessly it us concerns.*

This flat and aukward expression came from Mr.

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War-

Warburton, who did not, or would not, understand the plain English of the common reading,

*And more than carefully it us concerns ;*

that is, With more than common care ; though the sense is so evident, that it is scarce conceivable how it could escape him.

P. 353. *But tho' we think it so, it is no matter.*

The sense is, But notwithstanding my own private sentiments as to this point, if we should concur in your opinion of it, no hurt or detriment can possibly accrue from it. I cannot therefore conceive any good reason for admitting the alteration Mr. Roderick proposes in the Canons of Criticism, p. 218.

*Ibid. While that his mounting fire, on mountain standing,  
[Up in the air, crown'd with the golden sun.]*

Mr. Seward, in his notes on Fletcher's Thierry and Theodorick, vol. x. p. 171, 172. hath fully vindicated the old reading,

*While that his mountain fire ;*

and with great elegance of taste hath rescued the second line from the groundless imputation, of having been foisted in by 'some nonsensical player.'

P. 371. *For he hath stoln a pax.*

Mr. Theobald, in his note on this place, hath, I think, demonstrated, that we ought to read, *a pix*, that is, a little box in which the consecrated host is usually kept.

P. 375. *Chez les Narines de feu !*

This is stark nonsense. Perhaps we should read, '*Voyez les Narines de feu !*' The horse indeed is not  
pre-

present; but, agreeably to the French vivacity, the Dauphin speaks of him as if he were.

P. 380. *Fills the wide vessel of the universe.*

See the Canons of Criticism, p. 127.

*Ibid. Each battle sees the other's umber'd face.*

This expression is extremely picturesque, and points out that brown light of the fires in a dark night reflected from every object near them. Mr. Warburton interprets it, 'shadowed face,' the meaning of which is beyond my comprehension.

P. 381. ———— *and their gesture sad,  
Invest in lank-lean cheeks and war-worn coats.*

This emendation of Mr. Warburton's is certainly (as is well observed in the Canons of Criticism, p. 87.) as much nonsense as the common reading,

Investing *lank-lean cheeks and war-worn coats*,  
with this additional disadvantage, that the word, *invest*, used as a participle passive, is not English. I fancy Shakespear might have written,

*In fasting lank-lean cheeks and war-worn coats.*

That is, in lank-lean cheeks which testify their having long fasted. Orleans had said but a little before, 'Ay; but these English are shrewdly out of beef:' and the Constable of France,

*His soldiers sick, and famish'd in their march.*

P. 387. *Out-run native punishment.*

That is, punishment in their native country, as the phrase is well explained in the Canons of Criticism, p. 203.



P. 390. *What is thy toll, O adoration?*

I cannot persuade myself, that in so noble a passage Shakespear would have admitted so low, and indeed so unmeaning an expression. For after all, What can be the toll ( that is, according to Mr. Warburton, ‘ the duties and imposts’ ) which adoration receives, but adoration itself? The common reading was,

*What ! is thy soul of adoration?*

Possibly the poet might have written,

*What is this coyl of adoration?*

So the sense will be, To what purpose or advantage is all this coyl made in the world about being served on the bended knee?

P. 391. *But, like a lacquey, from the rise to set,  
Sweats in the eye of Phoebus.*

Mr. Seward, in his preface to Fletcher’s works, p. 25, 26. bestows, very unnecessarily as I apprehend, a great deal of time and pains to prove, that our poet wrote, ‘ like *his* lacquey,’ that is, like the lacquey of Phoebus. But every circumstance in the whole sentence so plainly determines the present reading to this very meaning, that no one could possibly misunderstand it, and consequently all alteration on this account was unnecessary. The slave here mentioned sweats all day in the eye of Phoebus, like a lacquey in the eye of his master, then, when his master is retired to rest, sleeps too, and rises before him again in the morning, to help him to his horse; and so follows the ever-running year. What need then to say expressly he was like Phoebus his lacquey, when the whole tenor of the sentence will admit no other interpretation?

P. 392.

P. 392. *Though all that I can do, is nothing worth,  
Since that my penitence comes after call,  
Imploring pardon.*

I will not presume to examine Mr. Warburton's theology, as being above my sphere, but I may be allowed to consider his reasoning. According to him therefore, the reason the King alledges, why his works of piety and charity were nothing worth, is, that his penitence comes after a call of the Divine grace. But surely, according to common sense, his obedience to this call could not be the circumstance which rendered his good works worthless. For this I must appeal to the divines. The common reading,

*Since that my penitence comes after all,*

which Mr. Warburton, because he would not be at the pains of understanding it, pronounces to be 'un-intelligible,' gives us this sense, which in my poor opinion is very intelligible, and very consistent; I am sensible that every thing of this kind (works of piety and charity) which I have done, or can do, will avail nothing towards the remission of this sin; since I well know, that after all this is done, true penitence, and imploring pardon, are previously and indispensably requisite towards my obtaining it,

*Ibid. Montez cheval.*

This is nonsense. It is plain we should read, *Mon cheval*, which is instantly repeated in English, *My horse*.

P. 393. Dan. *Hé! — les eaux et la terre. —*  
Orl. *Rien puis! le air et feu. —*  
Dan. *Ciel! cousin Orleans.*

It is hardly worth while to attend this nonsense. But,

dull duty of an editor, (and such I in some measure consider myself in these notes) as Mr. Pope very properly calls it, obliges him to think nothing beneath his attention, which his author did not think it beneath him to write. I suspect therefore the true reading might possibly have been this, which hath at least one advantage, that it approaches much nearer to the common one, than that given by Mr. Theobald and Mr. Warburton,

Dau. Voyez—*les eaux et la terre,*

Orl. Bien—*puis l' air et le feu ?*

Dau. *Le ciel*——*cousin Orleans.*

We must suppose the Dauphin, seeing his horse curvet at some distance from the stage, cries out, ‘ See, ‘ the waters and the earth’——he was going to say, how high he mounts above them ! but is interrupted by Orleans, who answers, ‘ This is very well ; but ‘ as to the other elements, the air and the fire, what ‘ say you to them ?’ To which the Dauphin replies, ‘ Ay, and the heaven too, cousin Orleans ;’ meaning by this rodomontade of his, that his horse would even surmount that too if there were occasion.

P. 401. *This roaring devil i’ th’ old play ; every one may pare his nails with a wooden dagger.*

See Upton’s Critic. Observ. p. 9.

P. 404. *The French have re-inforc’d their scatter’d men.*

Mr. Upton, Critic. Observ. p. 260, gives this line to a messenger, who enters purposely to bring this news, supposing the King could not otherwise have come to the knowledge of it. This is submitted to the reader. To me it appears to be a conclusion drawn by the King himself from the alarm then given ; nor is it likely, or agreeable to the usual practice of Shakespear, that a messenger should be

so bluntly introduced, barely to speak this line, without either preface, or any further relation of what had happened.

P. 408. *As even his black shoe.*

Read, 'As *ever* his black shoe.' It is an error of the press.

P. 410. *I will give treason his payment into plows.*  
I think we should read, *in two plows.*

P. 415. *The Emperor's coming in behalf of France.*  
In order to preserve the justness of the construction, this line should be an ablative absolute, thus,

*The Emperor coming in behalf of France.*

P. 420. *And all our vineyards, fallows, meads, and hedges.*

Mr. Roderick, in the *Canons of Criticism*, p. 219, hath in my opinion established beyond dispute the authenticity of his very ingenious conjecture,

*And as our vineyards, fallows, meads, and hedges.*

P. 428. *So the maid, that stood in the way for my wish.*  
I think we should rather read, 'that stood in the  
'way of my wish.'

P. 430. *Our bending author hath pursu'd the story.*  
See this reading well explained and vindicated in the *Canons of Criticism*, p. 21. I understand the epithet, *bending*, to signify in this place, suppliant.

## The First Part of King Henry the Sixth.

P. 433. *Comets, importing change of times and states.*

Mr. Warburton says, '*times*, for manners ;' I rather think, for Fortunes.

*Ibid.* *Brandish your crystal tresses in the sky.*

See Mr. Roderick's note in the *Canons of Criticism*, p. 220.

P. 438. *He being in the vaward, (plac'd behind,  
With purpose to relieve and follow them.)*

I see no necessity for any alteration ; the sense is, He being in the foremost division of the army, and placed at the rear of that division, with the view, that he might relieve the main body if attacked, or follow it if it should march forward to attack the enemy.

P. 446. *How now, ambitious Umpire, what means this ?*

Mr. Theobald hath undoubtedly restored the genuine reading, '*ambitious Humphry.*'

*Ibid.* *Piel'd priest.*

See the true explication of this word in the *Canons of Criticism*, p. 164, 165.

*Ibid.* *I'll canvas thee in thy broad Cardinal's hat.*

See Mr. Roderick's note in the *Canons of Criticism*, p. 220.

P. 449. *Went through a secret grate of iron bars,  
In yonder tow'r, to over peer the city.*

Mr. Roderick, in the *Canons of Criticism*, p. 221.  
ten



sensible, I suppose, of the impropriety of going through a grate of iron bars in order to overpeer the city, proposes to read, *view*, instead of *went*. But this conjecture too is liable to just exception; for *viewing to overpeer* is, I apprehend, scarce sense or English. I am persuaded the poet wrote,

*Are wont, through a secret grate of iron bars.*

The anapæst in the second place very probably struck the transcriber or editor with some apprehension for the metre, and this might have given occasion to the introducing the present corrupt reading.

P. 466. *I scorn thee and thy fashion, peevish boy.*

I entirely agree with Mr. Theobald, that we ought to read, *fætion*, not *fashion*. The words of Somerset, to which the passage under consideration is a reply, sufficiently establish this emendation,

*Well, I'll find friends to wear my bleeding roses,  
That shall maintain what I have said is true,  
Where false Plantagenet dare not be seen.*

To say in answer to this, he scorned his badge of the red rose, is a very poor return indeed.

P. 471. *Thou art my heir; the rest I wish thee gather.*

The sense is, I acknowledge thee to be my heir; the consequences which may be collected from thence, I recommend it to thee to draw.

P. 475. *Pity the city London, pity us;*

An unnecessary caution about the metre was, I suppose, the occasion, that this line was altered from the common form of expression,

*Pity the city of London, pity us.*

The third foot is an anapæst.

P. 483.

P. 488. *Yet never have you tasted your reward.*

We should read, agreeably to Mr. Pope's edition, 'our reward,' that is, any reward at our hands.

P. 489. *That, whoſo draws a ſword in th' preſence  
't's death.*

I believe this emendation of Mr. Warburton's is right. For the general enunciation in the common reading,

*That, whoſo draws a ſword, 'tis preſent death,*

is both falſe and nonſenſical. The great objection to Mr. Warburton's correction ariſes from thoſe injudicious and unneceſſary elifions, with which he hath crowded it to that degree, that it is ſcarce poſſible to be pronounced by the human organs. But this objection will be removed by the reſtoration of one anapæſt, in conformity to which, the verſe ought to be written and pronounced thus,

*That, whoſo draws a ſword in th' preſence, 'tis death.*

P. 495. *And, if I wiſ, he did.—But let it reſt.*

Mr. Theobald hath quite miſtaken the true ſenſe of this paſſage, and hath corrupted the pointing accordingly. We ſhould read,

*And if I wiſ he did——But let it reſt.*

It is an imperfect menace, which upon recollecting himſelf York breaks off abruptly. This is evidently implied in what immediately follows,

—————*But let it reſt :*

and ſtill more plainly in Exeter's reflection upon it,

*Well diſt thou, Richard, to ſuppreſs thy voice.*

The

The sense is, And if I thought that he really intended harm by it, or meant to support the cause of Somerset against myself, I would——But let it rest for the present, till a more convenient opportunity of discovering myself.

P. 495. *'Tis much, when sceptres are in childrens hands;  
But more, when envy breeds unkind division:  
There comes the ruin, there begins confusion.*

This reading is certainly unexceptionable, and wants no alteration. That proposed by Mr. Roderick in the *Canons of Criticism*, p. 221. seems to have been owing to his misapprehending the construction. The third line hath no constructive dependence on the two preceding ones, as he imagined it to have.

P. 511. *Under the lordly monarch of the North;*  
that is, Satan. See Upton's *Critic. Observ.* p. 214.

P. 520. *Betwixt our nation and th' respiring French.*

The common reading was, 'th' *aspiring* French;' but Mr. Warburton assures us that 'without doubt Shakspear wrote, *respiring*, because an ambassador, who came to persuade peace with France, would not use it as an argument, that France was aspiring.' Perhaps not, but notwithstanding that, an English ambassador, speaking to his countryman, and barely informing him that a peace with France was intended, might without the least impropriety term her so.

VOLUME *the* FIFTH.

## The Second Part of King Henry the Sixth.

P. 4. *Mine alder-lievest sovereign.*

The word, *alder-lievest*, is a corruption of the German word, now in common use, *aller-liebste*, beloved above all things.

P. 5. *We thank you for all this great favour done.*

Undoubtedly we should read, from a regard both to the sense and the metre,

*We thank you all for this great favour done.*

P. 8. *And all the wealthy kingdoms of the East,*

So Mr. Warburton tells us ‘Shakespear certainly wrote.’ His printer however is one very credible witness that he certainly wrote,

*And all the wealthy kingdoms of the West.*

That is, I apprehend, all the wealthy kingdoms of Europe, which were much more convenient for a King of England than all the Asiatick kingdoms together, which he could not hope to keep even for a moment. When Mr. Warburton can assign any good reason why this witness should not be credited, or can produce better evidence to contradict him, it will then be time enough to attend to him. In the mean time, the possession of the old reading should not be disturbed.

P. 22.

P. 22. *The silent of the night.*

Mr. Warburton seems to have puzzled himself with his classical learning, till he had quite mistaken what he was about. Because the absence of the moon during her interlunar period had been termed by classical writers the silence of the moon, therefore the silent night must mean an 'interlunar night.' As if every school-boy did not know, that, *silent*, is the common, and very proper, epithet of the night itself. *The silent*, is used here for, *the silence*, the adjective for the substantive, a peculiarity frequent in Shakespear's phraseology. See Upton's Critic. Observ. p. 305, 306.

P. 26. *With such holiness can you do it?*

Mr. Warburton very rightly observes that 'this verse,' besides its defect in sense, 'wants a foot.' He therefore bids us read,

*With such holiness can you not do it?*

But if he had understood any thing of the metre of an English verse, more than barely counting the number of syllables, he must have seen that this verse is still too short by half a foot, or a syllable, though it already contain ten syllables. Possibly therefore the poet might write,

What? *with such holiness can you not do it?*

P. 39. *For by his death we do perceive his guilt.*

See the Canons of Criticism, p. 111.

*Ibid.* *So cares and joys abound, as seasons fleet.*

See the Canons of Criticism, p. 50.

P. 40.



P. 40. *Unneath may she endure the flinty streets.*

Read, *uneath*, that is, uneasily or hardly. See the Glossaries to Chaucer and Spencer, and Lye's Etymologicon.

P. 42. *Must you, Sir John, protect my Lady here?*

I apprehend we should read, 'protect my Lady hence?'

P. 51. *As Humphrey prov'd by reasons to my Liege.*

Partly the construction, and partly the sense, obliges us to read,

*As Humphrey's prov'd by treasons to my Liege.*

P. 60. *Oft have I seen a timely-parted ghost.*

I concur with Mr. Roderick, in the Canons of Criticism, p. 221. that it would be better to read, 'a timely-parted *coarse*.'

P. 90. *Henry bath mercy, you are strong and manly:  
God on our side, doubt not of victory.*

The motive urged by Clifford to the rabble in this place could not be the bare hope of the King's mercy, for the full assurance of pardon had been already given them by Buckingham, but was indeed that lure, which hath ever tempted Englishmen, of a gainful and honourable expedition to France. For their better encouragement to engage in it, he represents to them, that their King is well provided with money, the sinews of war; appeals to their own breasts for their own valour and hardiness, and assures them of the Divine protection and assistance; so that there was not the least doubt to be made of  
their

their being victorious. We should therefore restore the common reading,

*Henry hath money.*

P. 95. *As for more words, let this my sword report  
(Whose greatness answers words) what speech  
forbears.*

This is an emendation of Sir Thomas Hanmer's, approved and adopted by Mr. Warburton. But I must own myself at a loss to comprehend what is meant by the greatness of Iden's sword, or how that greatness, whatever it be, answers words. I think the common reading,

*As for more words, whose greatness answers words,  
Let this my sword report, what speech forbears:*

hath a very plain and a very pertinent meaning, if the criticks could have been so contented. Cade had bragged that he was more than a match for Iden and five other men into the bargain. Iden in answer boasts in like manner of his own superior size, and larger limbs, and then concludes; But instead of talking big any further in answer to thy vaunts, let us come to the trial, and let my sword speak for me what I do not think worth while to give my tongue the trouble of enlarging upon.

P. 101. *They may astonish these fell-lurking curs.*

I should rather imagine the poet wrote, 'fell *lurching* curs,' that is, who dare not meet us in fair battle, but wait to take us at advantage. Mr. Roderick, in the *Canons of Criticism*, p. 222. conjectures 'fell-*barking* curs,' because the lords of the Lancaster faction withstood openly with threats and menacing language. The decision must be left to the reader.

P. 102.

P. 102. *Wilt thou go dig a grave to find out war.*

The sense is, Art thou so enamoured of war that thou wilt even go and dig thy own grave to find it out? I think therefore the alteration proposed by Mr. Roderick is at least unnecessary. See the Canons of Criticism, p. 222.

P. 103. *And dying mens' cries do fill the empty air.*

The metre of this verse is rough indeed, on account of the anapæst in the second place, but it is not lame, as Mr. Roderick apprehended it to be; nor is it a sufficient reason to justify the altering the authentick text, that we have hit upon a conjecture which is more poetical. See the Canons of Criticism, p. 222.

### The Third Part of King Henry the Sixth, with the Death of the Duke of York.

P. 120. *Will coast my crown.*

I apprehend the verb, to *coast*, when applied to denote the hovering of an eagle or hawk over its prey, though originally metaphorical, yet by use is become the proper expression of that action. Consequently the objection raised against it in the Canons of Criticism, p. 159, 160. that it violates the integrity of the metaphor, falls to the ground.

P. 142. *As if a channel should be call'd the sea.*

See the Canons of Criticism, p. 122.

P. 143.

P. 148. *O boy! thy father gave thee life too soon,  
And hath bereft thee of thy life too late.*

I think the author of the *Canons of Criticism*, p. 87. hath given the best explanation of these lines, which are as obscure in their expression, as if they were intended for a riddle, purposely to puzzle the critics and commentators.

P. 165. *O, but impatience waiting, rues to morrow.*

This emendation is a manifest proof, that Mr. Warburton doth not understand the propriety of his own language. To *rue*, is to grieve for some past mischance or ill conduct, of which we actually feel the unhappy consequences; but this gentleman uses the word to express the highest degree of dread with regard to the future. The common reading,

*O, but impatience waiteth on true sorrow,*

is undoubtedly genuine, and in the clearest words teaches us a maxim authorized by common sense, that true grief is generally impatient for redress. Mr. Warburton admits the truth of it, if the grief be occasioned by some sudden calamity, but seems to deny it, where the grief came gradually on through a long course of misfortunes; which he will have to be the case of the Queen. But surely this is a mere cavil. What is more usual than for people to support a run of ill fortune for a considerable time with some temper and moderation; till at last, some great calamity supervening which compleats their ruin, they all at once lose the command of themselves, and are driven beyond all bounds of patience? See Mr. Warburton's sophistry on this point genteelly exposed in the *Canons of Criticism*, p. 88.

P. 170. *And now, to sooth your forgery and his.*

The verb, *sooth*, gives us no sense apposite to the context. I have little doubt but the poet wrote,

*And now, to smooth your forgery and his.*

P. 205. *Where is that devil's butcher?*

This is the reading of all the elder editions; but I think Mr. Theobald's conjecture, *devil-butcher*, is by much preferable to it. See his note, and the *Canons of Criticism*, p. 48.

## The Life and Death of Richard the Third.

P. 213. *To fright the souls of fearful adversaries.*

Mr. Warburton hath no objection to alledge against this reading; however he rather thinks Shakespear wrote, *the foule*, that is in English, the crowd. But I believe every English reader will concur with me in returning back on his hands this French importation, which our language disclaims, as indeed it has no occasion for it.

P. 214. *Cheated of feature by dissembling nature:*

That is, *flattering nature*, who, by giving me a great mind, would persuade me she hath not been deficient in other respects, though she hath at the same time cheated me of my feature. The signification which Mr. Warburton gives to the participle, *dissembling*, to wit, 'putting things together of a dissimilar kind,' is not, I believe, warranted by any authority or analogy in our language.

P. 214.



P. 214. *And, if King Edward be as true and just,*

That is, as true in the declarations he hath made, and as exact and punctual in executing the resolutions he hath taken.

P. 220. *From cold and empty veins, where no blood dwells.*

Mr. Warburton admits the propriety of this reading, yet still thinks it probable that Shakespear wrote,

—————whence *no blood wells.*

Why so? except it be to make the Lady contradict herself, and the eye-sight of all that were present; to which she appeals. See the Canons of Criticism, p. 46.

P. 222. *Thou wast the cause, and most accurs'd effect.*

Mr. Warburton seems to have been caught in the net of his own subtilty, and to have employed his sophistry so successfully, as to have deceived himself into the persuasion, that the word, *effect*, may really signify 'an executioner.' But he could not help feeling, that it would be a more difficult matter to impose so far on his reader. Conscious of this, he attempts to get rid of Sir Thomas Hanmer's emendation,

*Thou wast the cause, and most accurs'd th' effect;*

by affecting airs of superiority, and treating it with a sneer of contempt, as 'a fine oratorical period.' But these are the stale artifices of a disingenuous critick; notwithstanding which, I think it is extremely probable that this is the genuine reading. And I prefer

fer it to the conjecture offered in the Canons of Criticism, p. 194, 195.

*Thou wert the cause of that most curs'd effect,*  
as it departs much less from the printed text,

P. 226. *My dukedom to a beggarly denier.*

I fancy I shall be supported by the universal consent in returning the French word, *taniere*, which Mr. Warburton would palm upon us, to keep company with its comrade, *foule*. See the Canons of Criticism, p. 57.

P. 231. *No, Devil! I remember thee too well.*

So Mr. Warburton commands us to read. But why may we not as well follow the ancient copies, which give us, *Out, Devil!* in the same sense as the same speaker adds a little lower,

*Hie thee to hell for shame, and leave this world.*

P. 232. *A little joy enjoys the Queen thereof.*

I apprehend we should read, *As little joy*, for, *a little joy*, instead of, *little joy*, is scarce English; and the Queen immediately adds, 'that she is altogether joyless.'

P. 235. *Thou wrack of honour.*

This expression gives me no idea that can with any propriety be applied to Richard; nor is my apprehension in the least assisted by Mr. Warburton's interpretation, 'Thou destruction of honour.' On the other hand the common reading,

*Thou rag of honour,*

hath a very intelligible and pertinent meaning,  
which

which is, Thou outcast of honour, whom honour throws off as a disgrace to her, like a rag, which, instead of being either of service or ornament, is become scandalous, and thrown to the dunghill. So towards the close of the play, p. 334. Richard calls Richmond's party,

*These over-weening rags of France.*

P. 240. *That woo'd the slimy bottom of the deep.*

See Mr. Warburton's interpretation very justly animadverted on in the *Canons of Criticism*, p. 210. For my own part, the metaphor appears not only so overstrained beyond all proportion of nature, but so nauseous too, that I can scarce think the common reading genuine, but should rather imagine the poet might have written,

*That strew'd the slimy bottom of the deep.*

P. 243. *Take the devil in thy mind, and believe it not: it would insinuate with thee but to make thee sigh.*

The common reading was, 'believe *him* not, *he* would insinuate,' which Mr. Warburton altered in both places to, *it*, in order to make room in the construction for conscience, which is plainly and undoubtedly intended here. But he forgot to use the same precaution in the reply, which full as much requires it.

*I am strong-fram'd, he cannot prevail with me.*

This threefold repetition, *his*, *he*, and, *he*, gives me a strong suspicion, that the mistake is in the first part of this sentence, and not in what follows; and I am confirm'd in it by the awkwardness of the expression, 'Take the devil in thy mind,' for, 'Take

the devil *for thy counsellor.*' I am inclined therefore to believe that the poet might have written,

Shake off this *devil in thy mind, and believe him not* : he would insinuate with thee but to make thee sigh.

With this the reply, according to the common reading, will be perfectly consistent.

P. 263. *Weigh it but with the greenness of his age.*

A mistake in the pointing of the former editions misled Mr. Warburton to misunderstand the construction, and in consequence the meaning of this passage, and occasioned his having recourse to this emendation. This is evident from his own reasoning in support of it. 'The more gross, that is, 'the more superstitious the age was, the stronger 'would be the imputation of violated sanctuary.' This is the very meaning of the ancient reading, which is objected as being a contradiction to it. Put but a semicolon at the end of the preceding line, and a full stop at the end of this, and then we may fairly reinstate the common reading clear of all objection,

*Weigh it but with the grossness of this age.*

That is, you consider it only according to that gross undistinguishing superstition which prevails in the present age.

P. 265. *As 'twere intail'd to all posterity.*

What is there amiss in the common reading,

*As 'twere retail'd to all posterity,*

that should induce us to reject it, though warranted by the authority of all the editions? Mr. Warburton's only objection is, 'And so it is retailed, and  
' by

‘ by that means, like most other retailed things, ‘ became adulterated.’ But may not this very objection be urged with equal strength against his own emendation? Whether we consider truth as entailed upon our posterity as their natural inheritance, or as handed and delivered down to them from one to the other (which is the idea expressed by the word, *retailed*) is it not in both cases equally liable to adulteration, and in fact equally adulterated? I cannot therefore see the least advantage gained to the sense by this alteration. Only the expression of Shakspeare is more simple and natural, that of Mr. Warburton more studied and remote from common apprehension.

P. 265. *Thus, like the formal-wise antiquity  
I moralize: Two meanings in one word.*

As Mr. Warburton in his note on this passage hath been extremely *formal-wise*, and hath wasted a good deal of what looks like literature and reasoning absolutely to no purpose, I am obliged to be the more particular in my examination of it. I shall therefore begin with laying before the reader the ancient text,

*Thus like the formal Vice, Iniquity,  
I moralize two meanings in one word.*

That the *Vice* was a standing character in our ancient drama; that the *Vice* properly so called, as distinguished from particular vices, was named *Iniquity*; that the character of this *Vice* was that of a buffoon or jester, hath been fully proved by Mr. Upton, Critic. Observ. p. 7—11. and is not only acknowledged, but even confirmed by Mr. Warburton himself. That it is part of the character of a buffoon or jester to deal largely in double meanings, and by the help of them to aim at cracking a jest, and raising a laugh, needs no other proof than the reader's



er's own knowledge and experience. These points being granted, one would imagine nothing more was wanting to establish the truth, and explain the meaning of this reading. But from these very premises Mr. Warburton draws the direct opposite conclusion, that 'it is corrupt, and the interpolation of some foolish player.' And he gives three reasons to support his inference: First, That '*the Vice, Iniquity*, was not a formal, but a merry, buffoon character:' Secondly, 'That the subject Shakespear is upon is tradition and antiquity, which have no relation to this character:' Thirdly, 'That from the turn of the passage it appears, that Richard is apologizing for his equivocation, as a reputable practice.' It is scarce possible to find even in Mr. Warburton's works, any thing more weak than these three reasons. The first is founded in a gross ignorance of Shakespear's phraseology; who by the *formal Vice* doth not mean, the stiff solemn Vice, but the Vice which performs all the functions which properly and peculiarly constitute and distinguish that character. Thus, a *formal man*, according to the poet, is one who performs all the functions proper and peculiar to a man; so in the Comedy of Errors, vol. iii. p. 262.

*Till I have us'd th' approved means I have,  
With wholesome sirups, drugs, and holy prayers,  
To make of him a formal man again.*

As to the second; he is quite mistaken in the subject the poet was upon, as he terms it, or rather, in the drift and scope of Richard in these lines, which was not either tradition, or antiquity, but the deceit he had just practised on his nephew the King, by his suddenly giving a very different turn to some dangerous words which had escaped him, and which the latter in part had over-heard. And as to the third, that the turn of the passage shews him

him to be apologizing for his equivocation, as being a reputable practice; to whom then doth he apologize? to any person present? No; for these words are spoken aside, and as such Mr. Warburton himself hath given them. To himself? No, surely. The reader is by this time too well acquainted with his character, to admit such a supposition, after having seen him so often, deliberately, and without the least scruple or remorse, recognizing, and with satisfaction contemplating the villany of his own heart. The sense of the passage then is this; ‘ Thus my moralities, or the sententious expression I have just uttered, resemble those of the Vice, Iniquity, in the play; the indecencies which lie at the bottom are sheltered from exception, and the indignation they would excite if nakedly delivered, under the ambiguity of a double meaning.’ After this, it is needless to enter into a particular examination of that solemn sophistry, with which Mr. Warburton endeavours to recommend his own conjecture. It is sufficient to add, that in fact, as the reader must evidently see, Richard doth not in this passage seriously moralize at all, or even dream of so doing, and consequently could not say, that he ‘ moralized like the formal-wise antiquity,’ which, in virtue of its allegorical mythology, might indeed very properly be said to do so. The term, *moralize*, is only introduced in allusion to the title of our old dramattick pieces, which were commonly called moralities, in which the Vice was always one of the shining characters. And now, may I not be excused in testifying my astonishment, to find so acute and sensible a writer as Mr. Seward, in his preface to Beaumont and Fletcher, p. 27. licking up this spittle, and applauding this emendation as a most exceeding ingenious conjecture?

P. 266. *Death makes no conquest of this conqueror.*

The ancient reading was, ‘*his conqueror* ;’ for the correction we are indebted to Mr. Theobald, Shakespear restored, p. 180.

P. 295. *Ab! Buckingham, now do I ply the touch.*

There was no necessity to alter the common reading,

—————*now do I play the touch.*

That is, Now do I perform the part of the touchstone. As I think however Mr. Warburton’s emendation recommends itself by its superior elegance and propriety, I cannot but approve of it ; but then it ought first to be made English, by substituting the verb, *apply*, for *ply*, which in the sense here required is not so. The reader who hath an ear, will see, that the metre too is much improved by this alteration, as it throws the emphatical accent on the particle, *now*, where the sense requires it to be placed. For the verse ought to be thus pronounced,

*Ab! Būckingham nōw dō I āpply the tōuch.*

P. 297. *Uncertain way of gain!*

Mr. Warburton’s interpretation, *uncertain*, for, *unconstant*, is downright nonsense. Let the reader substitute the one for the other, and he will find it so. It is evident from what follows, that the sense is, A way of gain, the success of which is uncertain, but which necessity enforces me upon. The uncertainty seems to consist in this, That every step which Richard takes towards securing himself in the possession of the crown, still requires some farther step to bear it out, and remedy the inconveniencies and hazards which spring up out of it ; and it was great odds but a miscarriage in some one or other of those

those necessary steps might terminate in the disappointment of the whole project.

P. 302. *Hover about her ; say, that wrong for wrong  
Hath dimm'd your infant-morn to aged night.*

The old reading was, *right for right*, which Mr. Warburton not understanding altered as we see above. To comprehend the meaning of the poet in this expression, it is necessary that the reader should recollect, that Margaret makes her appearance once before in this play, to wit, Act I. Scene 4. in which she upbraids Richard, in the presence of Edward's Queen, with the murder of her husband, King Henry, and her son, Prince Edward. Richard, in his own justification, imputes the unhappy end of these two to the Divine vengeance for the murder of young Rutland, and to Margaret's participation in the guilt of that murder, by insulting the old Duke of York with the offer of a clout to dry his tears,

*Steep'd in the faultless blood of pretty Rutland ;*

and concludes,

*And God, not we, has plagu'd thy bloody deed.*

On that very occasion Edward's Queen chimes in with Richard, in imputing the murder of Henry and Edward to a just dispensation of the Divine Providence, retaliating vengeance for the blood of Rutland :

*So just is God, to right the innocent !*

Queen Margaret, in the bitterness of her heart, puts in her claim too, in her turn, to the Divine Justice, with imprecations, That the murder of Henry and Edward may be retaliated upon the children of Edward's Queen. What passed on that occasion is

HOW

now alluded to, and, *right for right*, means, a just retaliation for that very retaliation, which thou thyself didst pronounce to be just; hath now taken place, agreeably to the imprecation I then made, and dimmed the infant morn of thy children too to aged night. As these imprecations of Margaret were intended by the poet to be considered as inspired prophecies, he is very exact in marking their completion in all its circumstances; and particularly in this, of Edward's Queen's drawing down on her own children the Divine vengeance for the murder of King Henry and his son, by adopting Richard's justification of it.

P. 303. *Th' adulterer Hastings.*

See the ancient reading, ' *Th' adulterate Hastings*,' fully justified in the *Canons of Criticism*, p. 9.

P. 304. *The flattering index of a direful page.*

This emendation of Mr. Warburton's gives me no image, nor idea, though I think I very well understand Shakespear's meaning in the ancient reading,

*The flatt'ring index of a direful pageant.*

That is, the flattering induction to a pageant which hath a direful catastrophe. For a pageant is a representation in dumb shew.

P. 309. *Last longer telling than thy kindness do.*

Grammar obliges us to read, *doth*.

P. 311. *Of all one pain, save for a night of groans  
Endur'd of her, for whom you bid like sorrow.*

We should read, 'bid, that is, *abode*, the præterperfect tense of the verb, *abide*. The sense is, All proceeding from one and the same pang of childbirth



birth which gave your daughter to the world, except those groans only which she in her turn must endure, as you have already endured them on her account.

P. 312. *But how long shall that title, ever, last?*

Undoubtedly the word, *title*, is used in this place in a forensic sense, for the interest in an estate. There is therefore no necessity for Mr. Roderick's conjecture, *that little ever*, though I admit it to be ingenious, and perhaps not improbable. See the Canons of Criticism, p. 223.

P. 313. *Which now, two tender bed-fellows for dust,  
Thy broken faith hath made a prey to worms.*

I entirely concur with Mr. Roderick, who in the Canons of Criticism, p. 223. hath thus restored this passage,

*Which now, too tender bed-fellows for dust!*

P. 320. *This, this All-souls day to my fearful soul,  
Is the determin'd respect of my wrongs.*

Mr. Warburton, who hath substituted, *respect*, in the place of the common reading, *respite*, interprets it to signify, *requital*; but this is a sense in which that word is never used in the English language. See the authentick reading fully vindicated and well explained in the Canons of Criticism, p. 35, 36. where the injury the metre suffers from Mr. Warburton's alteration is not forgot.

P. 335. *Daring an opposite to every danger!*

That is, Challenging any of his enemies to encounter him at every danger into which he thrusts himself. If Mr. Warburton had understood the text,  
I sup-

I suppose he would hardly have attempted an alteration.

P. 336. *Wear it, enjoy it, and make use of it.*

After the exhortations to wear and enjoy the crown, the following one, to make use of it, is extremely flat. It is an anticlimax with a witness. The reading of the elder editions,

*Wear it, enjoy it, and make much of it,*

is liable to no just exception; for the verb, *to make much of* a thing, doth not only signify to be fond of it, but to preserve it with the most heedful care, an injunction which Henry VII. punctually complied with during the whole course of his reign.

## The Life of King Henry the Eighth.

Prologue. ————— *Think ye see  
The very persons of our noble story,  
As they were living.*

The failure in the rhyme evidently shews that the text is corrupt. Mr. Theobald would restore it by altering the first verse thus,

————— *Think before ye*

I rather think the defect lies in the second, and that Shakespear more probably wrote,

*The very persons of our history.*

The epithet, *noble*, is one of those the Italians call epithets to be lett. It is perfectly unnecessary, and may be rejected without the least detriment, either to the sense, or to the elegance of the passage.

P. 344. ~~—————~~ *Each following day  
Became the next day's master, till the last  
Made former wonders, its.*

Mr. Roderick, in the Canons of Criticism, p. 223. hath very ingeniously restored sense to this passage, by a transposition of two words only in the second of these lines thus,

*Became the last day's master, till the next.*

P. 345. ~~—————~~ *The office did  
Distinctly his full function.*

Mr. Roderick, in the Canons of Criticism, p. 223. conjectures with some probability that the poet might write, *Each office did.*

P. 346. *A gift that heaven gives ; which buys for him  
A place next to the King.*

It is impossible any thing can be flatter than the passage thus altered by Mr. Warburton, especially the end of the first line. I presume he did not understand the common reading,

*A gift that heaven gives for him, which buys  
A place next to the King.*

That is, As he is a man of no parentage or fortune, and consequently unable of himself to rise by interest or purchase, his merit is the purchase, which heaven, to whom he is indebted for it, lays down for him, and thereby advances him to the highest preferment.

P. 347. *Th' ambassador is silenc'd.*

That is, refused audience. See the Canons of Criticism, p. 207.

P. 350. ~~—————~~ *his mind and place*  
*Infecting one another, yea, reciprocally.*

See the Canons of Criticism, p. 124.

P. 353. *My life itself, and the best heart of it.*

See Mr. Warburton's censure of this expression refuted with great pleasantry in the Canons of Criticism, p. 38.

P. 354. ~~—————~~ *compell'd by hunger*  
*And lack of other means.*

The plain meaning is, The lack of all other means whereby to procure the redress of their grievances, and their relief from the calamity which oppressed them. And thus Mr. Warburton's fine cobweb super-structure tumbles to the ground. For though the word, *means*, sometimes signifies a man's having, or that portion of worldly goods and advantages whereon he subsists himself, yet I apprehend it is never used in the English language to denote the necessities of life.

P. 356. *By sick interpreters:*

In the use of this epithet the poet seems to have adopted the stoick philosophy, which considered the passions as so many diseases of the soul. By *sick interpreters* therefore he intended such as were under the actual influences of envy, hatred, or any other of the malevolent passions.

P. 357. *Yet see, when noble benefits shall prove*  
*Not well dispos'd.*

The sense is, When noble accomplishments shall happen to be coupled with an evil disposition.

P. 361:

P. 361. *Is't possible, the spells of France should juggle  
Men into such strange mockeries?*

Notwithstanding - Mr. Warburton's long and laboured note on this passage, in support of this his emendation, the most material point still remains to be proved, which is, that it is English. *Mockeries*, he tells us, are things mocked at; and it is on this passive signification of the word that he grounds the preference, which he claims as due to his conjecture before that of Sir Thomas Hanmer. But he should have given at least one instance of its being used in this sense in some good English writer. For my own part, I can recollect none; and can indeed see no objection to the ancient reading, *strange mysteries*, that is, whimsical vanities, as Mr. Upton, Critic. Observ. p. 304, 305. hath well explained it. And I am the rather induced to adhere to this reading, as we find presently after the very thing complained of was a foolish affected mysteriouness.

*A fit or two o' th' face, but they are shrewd ones;  
For when they hold 'em, you would swear directly  
Their very noses had been counsellors  
To Pepin or Clotharius, they keep slate so.*

P. 362. *And spring-balt reign'd among 'em.*

Read, *stringbalt*; and see Theobald's Shakespear restored, p. 180.

P. 372. —————no black envy  
*Shall mark my grave.*

I cannot say I am quite satisfied with this emendation of Mr. Warburton's. The common reading was, '*make my grave.*' Might not the poet possibly have written,

*Shall shake my grave.*

X.

That



That is, Shall disturb me, or make me uneasy after my death.

P. 377. *Into what pinch he please.*

This metaphor seems rather taken from the butler's office of pinching napkins, than from the baker's, and consequently doth not remedy that 'dissonance in the metaphor' which Mr. Warburton complains of. The ancient reading,

*Into what pitch he please,*

that is, into what size he pleases, needed in my opinion no mending.

P. 382. *Cheveril conscience.*

See Theobald's Shakespear restored, p. 145.

P. 383. *You'd venture an emballing.*

The word, *emballing*, if it means any thing, must signify, the being packed up, which gives us no image which will suit this place. I can guess at a correction which would tally with it; but I chuse to leave this discovery to the reader's own imagination.

*Ibid. More than my all, which is nothing.*

The pronoun, *which*, is an interpolation of Mr. Warburton's, which he seems to have been misled into by the wrong pointing of the prior editions. For the next immediately preceding line ought to have terminated in a full stop, so that this line might begin a new period. The common reading therefore,

*More than my all is nothing,*

should be reinstated, as it is fully justified in the Canons of Criticism, p. 32.

P. 383.

P. 384. *Forty pence, no.*

Mr. Roderick, in the *Canons of Criticism*, p. 224. hath undoubtedly restored the true reading, *for two pence, no.*

P. 389. *You sign your place and calling, in full seeming,  
With meekness and humility.*

The verb, *sign*, is in this place employed in a very singular and unusual acceptation. Mr. Warburton interprets it by the word, *answer*; I rather think the sense of the whole is, You testify your high rank in the church, and your priestly character, by that meekness and humility, the semblance of which you know perfectly well how to assume. Every one knows that attestations are authenticated by signing them, whence, I suppose, by a pretty violent catachresis, the poet substituted the verb, *sign*, instead of the more simple and obvious one, *attest*.

P. 390. ————*for where I'm robb'd and bound,  
There must I be unloos'd; although not there  
Aton'd, and fully satisfy'd.*

The ancient reading was,

*At once, and fully satisfy'd.*

That is, Where I am robbed and bound, there it is just I should be at least unloosed; although full reparation is not there made me at the same time; for that is the meaning of the adverb, *at once*. What is there even in Mr. Warburton's interpretation of his own reading, which is not here fully expressed? His construction, *at a'd*, which signifies, *reasoned*, hath nothing to do with what he himself declares to be the poet's aim, and is not so much as comprehended in his own explanation.

P. 394. *They should be good men, their affairs are righteous.*

That is, The proper business and employment of their function is righteous.

P. 396. *They, forsooth, my friends——*

So Mr. Warburton tells us we should read; but why not as well, what all the editions concur in,

*Nay, forsooth, my friends?*

P. 397. *You turn the good we offer into envy.*

That is, you put an invidious construction on what we mean well; as this passage is rightly explained in the Canons of Criticism, p. 195.

P. 399. *We are to cure such sorrows, not to sow 'em.*

Thus all the editions except that of Mr. Theobald, who objects, that 'between, *cure*, and, *sow*, there is no antithesis, nor any consonance of metaphors.' It is true; but then neither is there any inconsistency of metaphors; and admitting the poet's expression to be rather faulty in this respect, I apprehend the duty of an editor is to give us the genuine text of his author, not to corrupt it under the pretext of correcting it. Besides, the word, *ear*, which Mr. Theobald would substitute in the place of, *cure*, doth not signify, as he would interpret it, to weed or root out, either by the harrow or otherwise, but to plow, or to gather in.

P. 400. *Which of the peers  
Have uncontain'd gone by him, or at least  
Stood not neglected?*

Thus Mr. Warburton, not understanding a peculiarity

arity of construction, of which divers other examples are to be found in the works of our poet. But see the ancient reading,

*Strangely neglected?*

fully vindicated in the Canons of Criticism, p. 7.

P. 400. ————— *when did he regard  
The stamp of nobleness in any person ;  
Out of t himself?*

See this awkward and almost nonsensical expression obtruded on our poet by Mr. Warburton, justly animadverted on, and the ancient reading,

*Out of himself,*

clearly justified, in the Canons of Criticism, p. 23.

P. 401. *And edges his own way.*

The common reading was,

*And hedges his own way :*

which Mr. Warburton misunderstanding to mean, Obstructs his own way, thought it necessary to alter ; but the sense evidently is, Guards against every private inconvenience to himself ; which is just the very sense which the scope of the passage requires. See the Canons of Criticism, p. 199.

P. 402. *Now all joy  
Trace the conjunction !*

The verb *trace* hath no signification which suits the context. I believe we should read,

*Grace the conjunction !*

P. 406. *My sovereign, I confess your royal graces  
Shower'd on me daily have been more than could  
My studied purposes requite, which went  
Beyond all man's endeavours.*

Mr. Warburton seems to have mistaken the construction of this passage, which led him to misinterpret *endeavours* to signify *deserts*. I apprehend the construction and sense is this. My sovereign, I confess your royal graces daily showered on me have been more than my studied purposes, if I had been able to carry them into full execution, could requite; which studied purposes however went beyond whatever could possibly have been attained by any one man's endeavours.

P. 407. *Should notwithstanding that your bond of duty.*

Mr. Roderick, in the *Canons of Criticism*, p. 225. hath with great accuracy pointed out the peculiar acceptation of the word, *notwithstanding*, in this place, where it plainly is employed to signify, setting aside, not considering.

P. 410. *You ask with such violence, the King.*

In all the other editions the metre is entire, thus,

*You ask with such a violence, the King.*

P. 413. *Castles, and whatsoever.*

I believe Mr. Theobald hath restored the true reading,

*Chattels, and whatsoever.*

*Ibid. Nips his root.*

Mr. Warburton imagines the poet wrote, *shoot*;  
but



but the reasons he alledges for this his imagination are fully refuted, and the truth of the common reading well asserted in the Canons of Criticism, p. 73.

P. 416. *Say, Wolfey, that once trod the ways of glory.*

Mr. Warburton, out of regard to the uniformity of the metaphor, is inclined to think, Shakespear wrote, *the waves of glory*. But what an unmeaning expression is, ‘treading the waves of glory?’ What image doth it represent to the imagination? When a thought is illustrated by a metaphor, the object from which the metaphor is drawn, ought to be more clearly apprehended, and better known to the reader, than the thing illustrated; else this last would be obscured by it, instead of being represented in a clearer and more striking light, and thus the intention of the writer would be disappointed. If the poet’s design therefore had been to pursue the same metaphor throughout, he would have chosen some expression which had a reference to shipping and navigation. But in truth, our critick is mistaken in the very nature and purport of that rule concerning the use of the metaphor, which he is inculcating on every occasion, and frequently misapplying. The integrity of the metaphor doth not denote its uniformity, but its consistency. It is not meant by it, that metaphors may not be accumulated, when they are consistent with each other; as in the present case, the same person may very consistently tread the ways of glory, and sound the depths and shoals of honour; but only that the propriety of the metaphor is to be preserved as far as it goes. Thus it would have been wrong to have said, *sound the ways of glory, and trod the depths and shoals of honour*.

P. 417. *Cherish those hearts that hate thee.*

I apprehend the meaning of this precept is, Do not immediately treat those hearts that hate thee, as if they were thy inveterate and irreclaimable enemies; perhaps their hatred may proceed from a misapprehension of thy character and intentions; endeavour therefore to win them over by the integrity of thy conduct. And this seems to be the view of the poet in immediately adding,

*Corruption wins not more than honesty.*

That is, such an irreproachable conduct as this, is as likely to make those very men your friends, as the exercise of your liberality those, whom you may have pitched upon for its objects. I can therefore by no means approve of Mr. Warburton's conjecture,

*Cherish those hearts that wait thee.*

That is, Cherish those who are thy dependents and servile followers, for so Mr. Warburton himself in effect interprets it; an advice very little necessary to be inculcated on ministers, who are universally too apt to fall into a very blameable excess in adhering to it without distinction. Besides that the expression itself, 'the hearts that *wait* thee,' to signify dependents and followers, is scarce English, and I believe it would be difficult to find another example of it.

P. 418. *May I be bold to ask what that contains.*

Read, 'to *ask* what that contains:' 'tis an error of the press.

P. 424. ———— *one, that by suggestion*  
*Ty'd all the kingdom.*

I believe the word, *tye*, is seldom if ever used in our language to signify, *enslave*; and therefore, not-  
with-

withstanding the aversion I have to tampering with the text, when it affords a tolerable sense, I cannot help concurring in Sir Thomas Hanmer's emendation,

Tyth'd *all the kingdom* ;

that is, Pillaged all the kingdom. The complaints of the commons mentioned in the beginning of this play go much farther, and charge Wolsey with compelling from each subject the sixth part of his substance; and upon the King's examination into the matter, it appears that the commissions to this purpose were issued at Wolsey's suggestion. Notwithstanding the alteration I have ventured to recommend, all that fine sense, which Mr. Warburton so pompously displays the loss of, is preserved entire, except just so much of it as is varied by the different signification of the words, *ty'd*, and, *tyth'd*.

P. 439. ————— *we are all men*  
*In our own natures frail, and capable*  
*Of frailty.*

That is, We are all men, whose very natures are frail, liable to be crushed or overlet by every external accident, and ourselves too as subject to frailty as our natures. The expression thus understood implies no absurdity, as Mr. Warburton would persuade us it doth; nor need we have recourse with him to 'original sin,' and 'sin by imputation,' which is neither hinted at in the poet's words, nor, as is more than probable, was so much as thought of by himself, at the time he wrote them. For what relation hath the frailty of our nature to a sin by imputation?

P. 446. *These are but switches.*——*To 'em.*

This most ridiculous reading is a conjecture of Mr.  
 War-

Warburton's, substituted in the room of the ancient text,

*These are but switches to 'em.*

That is, The mob I am engaged with, regard these no more than they would so many switches. See the Canons of Criticism, p. 10.

## VOLUME the SIXTH.

### The Life and Death of King Lear.

P. 5. *And 'tis our first intent.*

A man must have very penetrating eyes indeed, who can discover in this expression what Mr. Warburton assures us the poet intended by it, 'That the first or principal reason of Lear's abdication was the love of his people, and that his natural affection for his daughters, was only his second or subordinate reason.' But both the first and the second reasons have in truth their existence only in the critick's fruitful imagination. The poet doth not mention a syllable of either. The text of both the folio editions gives us, as we are assured by the author of the Canons of Criticism, p. 189.

*And 'tis our fast intent.*

That is, as the same author rightly interprets it, *ibid.* p. 52, 'our determined resolution;' and this is undoubtedly the true reading.

*Ibid. Beyond all manner of so much I love you.*

That is, Beyond all imaginable extent of whatever I have yet experienced.

P. 6. *Which the most precious square of sense possesses.*

That is, the full complement of all the senses, as it is very properly explained in the *Canons of Criticism*, p. 132. where Mr. Warburton's very extraordinary note is deservedly animadverted upon.

*Ibid.* *Then poor Cordelia!*

*And yet not so, since, I am sure, my love's  
More ponderous than my tongue.*

Mr. Warburton advises us to read, *their tongue*, meaning the tongue of her sisters. Why so? The poet's sense is plain; 'Then poor Cordelia indeed! if it be expected that I outvie my sisters in vaunting; but yet upon second thoughts not poor neither, since my love, which is the essential point, far surpasses whatever my tongue is apt to express.' On the contrary, if we admit Mr. Warburton's conjecture, she declares her love to exceed by far the utmost exaggerations of her two sisters tongues, in express contradiction to what she herself afterwards professes:

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*I love your Majesty  
According to my bond, no more nor less.  
Sure, I shall never marry like my sisters,  
To love my father all.*

P. 8. *Hence, avoid my sight!*

These words are in all the editions directed to Cordelia, which undoubtedly are addressed to Kent. For in the next words Lear sends for France and Burgundy, in order to tender them his youngest daughter, if either of them would accept her without a dowry. At such a time therefore to drive her out of his presence would be a contradiction to his declared intention.

P. 8.



P. 8. *The sway, revenue, execution of th' best.*

*Hest*, Mr. Warburton tells us, 'is an old word for regal command.' So it is for a regal command, not for regal command considered generally; for the command itself, not for the right and power of commanding. The execution therefore of this regal command necessarily presupposes some superior authority from whom the command issues, and in whom the power of issuing it is lodged. This conjecture consequently implies a contradiction to itself; the two sons-in-law are invested with the sovereign power, and yet subjected to some power still superior, of whose *hests* or commands they were to be only the executioners. This absurd emendation took its rise from a corrupt reading of some of the elder editions, which give us,

*The sway, revenue, execution of the rest.*

The metre, which is not merely faulty, but absolutely annihilated, abundantly evidences the corruption of this reading; and in consequence, the succeeding editors rejected the three last words, *of the rest*, and in my opinion with great justice and propriety. If any one however should scruple this rejection, from a deference to the authority of those editions, it will be necessary at least to restore some sense to these words, which as they stand at present are undoubtedly nonsense, and this may possibly be done by an easy alteration, if instead of them we substitute the word, *interest*, which will signify the legal right and property; and by this means the metre too will recover its integrity.

P. 10. *To come betwixt our sentence and our power.*

That is, our power to execute it, as it is rightly explained in the *Canons of Criticism*, p. 204.

P. 10.

P. 10. *Which nor our nature, nor our place, can bear,  
Our potency make good.*

I think the construction requires us to read,  
Nor potency make good.

The sense will be the same as that given us by Mr. Warburton in his interpretation of this passage.

P. 14. *And well are worth the want that you have  
vaunted.*

That is, according to Mr. Warburton whose conjecture this is, 'You deserve that disherison which 'you so much glory in.' But in truth it no where appears that Cordelia gloried in her disherison. The ancient reading was,

—————*the want that you have wanted.*

From whence I should be apt to suspect that Shakespear might have written,

—————*the want that you have wasted.*

That is, You well deserve to want that which you have yourself so wastefully and unnecessarily thrown away.

Ibid. *Time shall unfold what plaited cunning hides.*

We are indebted for this emendation to Mr. Theobald. See his Shakespear restored, p. 171.

P. 15. —————*Wherefore should I  
Stand in the plage of custom, and permit  
The curtesy of nations to deprive me.*

Mr. Warburton, to whose erudition in the ancient English language we owe this elegant word, *plage*, tells us it means 'the place, the country, the boundary.'

‘dary.’ Let us therefore try how it fits the context by substituting either of these words in its place, and by reading, ‘Stand in the *place* of custom,’ or, ‘Stand in the *country* of custom,’ or, ‘Stand in the *boundary* of custom;’ and, when this is done, let me appeal to the reader, whether he understands either of these expressions; and whether all of them are not much more absurd, and less adapted to communicate any idea to the imagination than the common reading,

*Stand in the plague of custom;*

the meaning of which is plainly this, Bear patiently the disadvantages which nothing but the meer influence of custom subjects me to. But indeed, one would imagine that Mr. Warburton understood he had sufficiently discharged his duty as a critick, when he had given us an obsolete or a foreign word, and it was the reader’s business to make sense of it afterwards as he could; he, for his part, had washed his hands of it. As to the *curtesy of nations*, in the third line, which is an emendation of Mr. Theobald’s adopted by Mr. Warburton, I should guess they both concurred in it from the same motive, to wit, out of too great a regard for the exactness of the metre; for, as to other regards, the expression wants propriety, nor is it suitable to Edmund’s character to term that a *curtesy*, which he endeavours to expose as a folly, and in virtue of which he was to be himself so great a sufferer. The common reading, *curiosity*, is the aptest word that could have been chosen on this occasion, to express the speaker’s sentiment of it; neither is it absolutely inconsistent with the regularity of the metre. The difference is only a proceleusmatic for the second foot, instead of an anapaest or spondee. As to Mr. Warburton’s imagination, that the third line was followed by another which is now lost, it seems absolutely

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without foundation. He expresses the reason of his suspicion by this question, 'Deprive! of what?' I answer, Of what every reader readily apprehends from the context, and which for that reason the poet did not think it necessary to express, that is, his right to a share of the inheritance from his father.

P. 16. ————— *Edmund the base*  
*Shall be tb' legitimate.*

This is a correction of Mr. Theobald's, (see his *Shakespeare restored*, p. 177,) which Mr. Warburton condescends to patronize. But it is certainly wrong, because it is absurd. Admitting legitimacy to be as much as you please a distinction founded in civil institution, it can never however, without violating truth and propriety, be predicated of any person who is destitute of the qualifications essentially requisite to constitute that character. The ancient reading was,

*Shall to the legitimate.*

From which Sir Thomas Hanmer, with great probability, conjectures that the poet wrote,

*Shall toe tb' legitimate.*

The meaning of which Sir Thomas himself (if we trust Mr. Warburton's representation, for I have not seen the Oxford edition) seems not to have rightly understood, but I apprehend it to be, Shall have a stroke at the heels of the legitimate, in order to trip them up and overthrow him. I own, I prefer this conjecture (excepting the unnecessary and disagreeable elision in the particle, *the*) to that proposed in the *Canons of Criticism*, p. 183.

*Shall top the legitimate.*

That is, as it is there explained, shall get the inheritance

ritance from him ; though I acknowledge this correction also to be a very ingenious one. Let the reader decide for himself.

P. 17. *Subscrib'd his pow'r !*

That is, submitted. So p. 73.

*You owe me no subscription ;*

that is, Submission. And p. 94.

*All cruels else subscrib'd.*

See the Canons of Criticism, p. 208, 209.

P. 19. *To no other pretence of danger.*

That is, with no other view which might endanger your person.

Ibid. *I would unstate myself, to be in a due resolution.*

That is, I would give even my rank and fortune to be resolved in this point.

Ibid. *I will convey the business, as I shall find means.*

See the Canons of Criticism, p. 121.

P. 20. *This is the excellent foppery of the world, &c.*

Mr. Warburton, in his prolix note on this speech of Edmund's, hath given us an ample proof of the creative power of his imagination, which is able to make something out of nothing, and any thing out of any thing. The conclusion of plain common sense from this speech and the preceding one of Glo'ster, would be no other than this, That a plain honest worthy man, but withal a little weak, may very naturally be led, by the prevalency of the general prejudices, to believe with the vulgar the absurdities



dities of judicial astrology, while greater penetration, and a better understanding, in a thorough villain, may see through the cheat, and laugh at it, and both of them very consistently with their moral character. But all this is a mere trifle to Mr. Warburton's profound discoveries. The age of Shakspeare was it seems 'strangely besotted with judicial astrology, and paid a kind of religious reverence to it; but it became however the honesty of the poet to expose it. But how was this to be done? In compliance with the manners of the times, the good characters must not speak ill of it, on the contrary they were to profess the belief of it; but in order to counteract any influence which might be derived from the goodness of those characters to the credit and advantage of this impious doctrine, the poet hath made them all Pagans and Fatalists, and this would of course discredit the very commendations they might give it. This point once gained, he was now at liberty to put his ridicule into the mouth of a determined villain and confirmed atheist, which we are told he was obliged to do, both in paying a regard to custom, and in following nature, since the ridiculing judicial astrology was designed as one mark of such a character.' And now all difficulties being removed, and propriety perfectly preserved, to the utmost extent of the poet's wish, the ridicule thus 'obliquely aimed,' as our critick chuses to express himself, could not fail of producing the most wonderful effects on the minds of the audience, and of rooting out their religious prejudices in favour of judicial astrology. All this is no doubt extremely ingenious, and extremely plausible; notwithstanding which however, the whole contexture is so evidently self-destructive, and the several parts of it so discordant and even contradictory to each other, that I believe I may venture to say, there is not a man of common sense in the kingdom, besides our critick, who will differ from

me in opinion, that the poet could not have pursued a more infallible method of rivetting in the minds of his audience the reigning prejudices, if such they were, in favour of judicial astrology, than by interesting the publick religion in their support, uniting them in the same common cause with it, and giving both of them the same friends and the same enemies; which is the very plan chalked out for the poet by the amazing genius of Mr. Warburton. As on the one hand, the virtues, the good intentions, and the concurrence in the same religious reverence of certain principles, would have obtained candid allowances for the paganism and fatalism with which they were unhappily accompanied; so, on the other, the ridicule in the mouth of the atheistical villain, being inseparably connected with the most barefaced impiety, would excite no other emotions than those of indignation and abhorrence.

P. 22. *An admirable evasion of whoremaster man, to lay his goatish disposition on the change of a star!*

The professors of judicial astrology did not impute the influence on the human dispositions to the change of a star at the nativity, but to the star itself which happened to have the ascendancy at the time, without troubling themselves to enquire, what was the aspect of the heavens immediately preceding, or what would have been the consequences of a different aspect, if the birth could have been accelerated or retarded. They always calculated upon the very moment of the nativity as it was given them, and the scheme of the heavens which then existed. There is therefore no necessity, on the account of any astronomical principles, for substituting, *change*, in the place of the old reading, *charge*, as Mr. Warburton hath thought fit to do. As to the grammar, it is true we usually say, lay a thing *to* the charge, and not, *on* the charge; and therefore the

the reader, if he pleases, may correct the text accordingly, though perhaps our language may bear either of those expressions. As to the preceding word, *evasion*, it answers full as well to *charge*, as *change*, and consequently can give no additional elegance to one of these expressions more than to the other.

P. 23. *Pat!—he comes like the catastrophe of the old comedy.*

That is, Just as the circumstance which decides the catastrophe of a play intervenes in the very nick of time, when the action is wound up to its crisis, and the audience are impatiently expecting it. As to all that critical parade concerning the dramatick unities, the hackneyed topick of every Italian, French, and English critick, for above a century last past, and which the bountiful fecundity of Mr. Warburton's imagination makes a present of to Shakespear on the occasion of this passage, there is not the least reason to believe it ever entered into his thoughts at the time he wrote it, nor indeed that he was ever initiated in this doctrine, much less that he was convinced of the necessity and advantages of conforming to it. The trite argument drawn from the observation of these unities in the *Tempest* hath very little force in it; this circumstance appears to have been owing, not to choice and design, but to a necessity arising from the very nature of his subject. The constitution of the fable was such, by the whole transaction being confined within a little desolate island, as not to admit of a violation of the unities of time and place; and as to that of action, he hath actually violated it to a very great degree by the introduction of those episodick scenes of Trinculo, Stephano and Caliban, which may be all struck out without the least injury or inconvenience to the main action. And after all, what doth the poet get by this ill-judged liberality towards him? Only the imputation

of a sneaking submission to the ignorance and unimproved taste of the age he lived in, when he himself had it in his power, by the superior knowledge we would attribute to him, to have instructed, and by the unrivalled ascendancy of his genius, which is indisputable, to have reformed it.

P. 25. *I do serve you in this business.*

I imagine we should rather read,

*I'll serve you in this business.*

Thus it will be the answer to the question Edgar asks just before his leaving the stage.

P. 26. *Old folks are babes again.*

'Tis true the proverb says, Old age is a second childhood; but those general observations are not intended to be understood strictly, but to be interpreted with great latitude of exception. When the observation therefore is limited in conformity to the exception, it still preserves its good sense, and doth not incur the ridicule of an identical proposition. Thus, to say, That old age when degenerated into folly is a second childhood, and should be treated as such, is as good sense as the more general proverb which it limits. There was therefore no occasion to alter the old reading,

*Old fools are babes again.*

P. 27. *To converse with him that is wise; to say little.*

The common reading was,

*To converse with him that is wise, and says little;*

Mr. Warburton thinks this quality of 'saying little' not a desirable one in a companion. 'I own such a companion would not be of the most entertaining conversation.'

tion; but the circumstances of prudence and safety might notwithstanding recommend him to one of Kent's blunt, rough, honest character, preferably to a more agreeable man who was a blab of his tongue. I see no reason therefore for admitting this alteration.

P. 31. *As thou canst not smile.*

A mistake of the printer; read, '*As* thou canst not smile.'

P. 32. *Let him be whip'd that first finds it sooth.*

There was not the least occasion for altering the old reading, 'that first finds it *so*,' that is, finds it so to be, which gives the same sense as Mr. Warburton's emendation.

P. 34. *Thou art a sheal'd peascod.*

The fool terrified by Gonerill's frown, and the fear of the whip, had just promised to hold his tongue. It is not to be supposed therefore, that he would immediately go on to upbraid Lear with his folly, in having surrendered his whole power and authority into the hands of his daughters. But he doth the same thing in an indirect and oblique manner, by repeating a scrap of an old song, with the interpretation of which he furnishes Lear, by adding, according to the old reading, *That is, a sheal'd peascod*; leaving him to make the application. There is therefore no need of Mr. Warburton's amendment.

P. 35. *Either his notion weakens, his discernings  
are lethargied——Ha! waking——'tis not so.*

I think the true and natural sense of this passage may be thus expressed: 'Either his apprehension is decayed, his faculty of discernment, whereby he is enabled to distinguish persons and things, and know one thing from another, is buried under a



‘lethargick sleep.’ Here Lear was proceeding to mention the other alternative, ‘or he is in his sober senses, and broad awake;’ but the sudden and rapid whirl of passion, bursting in upon him from all quarters, on the bare imagination, that what had passed was real, overwhelms him to that degree, that he cannot bear the thought of it for a moment, and obliges him to break off and reject that supposition instantaneously. ‘Ha! what? that it should be possible that I am now awake? It cannot be, ’tis impossible.’ No language in the world could express so strongly and feelingly those violent convulsions of passion, which agitated the breast of Lear, or the dreadful shock which his whole frame, both of mind and body, must have received from this unexpected discovery of his daughter’s undutiful and ungrateful behaviour. All the flattering hopes and promises of happiness for the remainder of his life, which he had so fondly indulged, and with the most entire confidence relied on, under the full assurance of his daughters love and duty, vanish in an instant; and his own folly in depending on their continuance stares him at the same time in the face. But this is a view he is not able to sustain; he therefore starts from it at once, and with the utmost eagerness takes refuge in the only tolerable supposition which remained to him, that he is either disordered in his senses, or asleep and in a dream. Mr. Roderick’s interpretation in the *Canons of Criticism*, p. 228—230, in which these lines, with the two preceding and the subsequent one, are considered as a mere irony and a taunt—as also the several emendations he proposes in consequence of it, are in my poor opinion, not only mistaken, but unnatural to a person in Lear’s situation, just then transported to the highest pitch of astonishment, and not yet sufficiently familiarized to his misfortunes, nor cool enough, to treat the author of them ironically. By understand-

ing too the passage in this light, all that struggle of the passions, which is affecting to the highest degree, and painted with all the force and energy which words can possibly give it, is quite lost and obliterated, by being degraded into a bare ironical expression of anger and resentment.

P. 35. ————— for by the marks  
Of sovereignty of knowledge, and of reason.

*Sovereignty of knowledge*, is an expression without a meaning. Mr. Warburton indeed tells us it signifies ‘the understanding;’ but we have only his bare word for it; he doth not tell us how it acquired this signification; nor do I believe any man besides himself ever called the human understanding *the sovereignty of knowledge*. We had better therefore be content with the old pointing,

*Of sovereignty, of knowledge, and of reason.*

I understand *sovereignty* to signify that self-command which distinguishes the man in his senses from a lunatick or idiot, and in virtue whereof he is fit to be trusted with his own actions and conduct. It hath the same sense in the passage in Hamlet quoted by Mr. Warburton, where too, for want of understanding it, he hath had recourse to his usual refuge of corrupting the text. The sense of the whole passage is, If I should give credit to those marks I perceive in myself of being in my right senses, and endued with knowledge and reason, I must at the same time be persuaded I had daughters, though it is evident, from what I actually see and hear, that such a persuasion would be a false one. Mr. Warburton’s interpretation is the very reverse of this, and utterly inconsistent with the expression of the text.

P. 36. *Which, like an engine, wrencht my frame of nature  
From the fixt place.*

Alluding to the rack. *Canons of Criticism*, p. 164.

P. 37. *And from her derogate body never spring  
A babe to honour her !*

By *derogate*, in this place, I understand whatever deviates from the ordinary course of nature,

*Ibid.* *With cadent tears fret channels in her cheeks,*

The old reading was, *cadent tears*, which gives a very good sense. But Mr. Warburton is not content with what is well ; he must have better ; and therefore altered the text ; though with men of plain sense, and no criticks, it is generally a rule to let well alone. But Shakespear hath given *tears* the epithet of *hot* in two other places of this very play. Is that a reason why he must never mention *tears* without adding this epithet ? Behold, reader, the common and usual turn of critical reasoning.

*Ibid.* *Turn all her mother's pains and benefits  
To laughter and contempt.*

One would imagine nothing could be plainer than the sense of this passage : May it (that is, the child, whichever it shall happen to be, male or female) turn all the pains she felt, and all the benefits she conferred on it, as a mother, to laughter and contempt. I cannot therefore help being greatly astonished at finding Mr. Roderick in the *Canons of Criticism*, p. 230—232. in defiance of the natural and obvious construction, applying the possessive pronoun, *her*, to the child, and thence determining it to be, what the poet had left indeterminate, a daughter, and not a son ; and in consequence dignifying his  
ima-

imaginary discovery with the honourable appellation of a most exquisite stroke of nature, in danger of being lost by being couched under one little syllable, *per*. And yet he at the same time asserts that the language of Lear's passion in this scene is full and compleat, and every word as exactly placed as it is judiciously chosen. How is this consistent with that notorious violation of the construction which his interpretation must unavoidably introduce, and in virtue of which the tormenting anguish of being cursed with a thankless child is imprecated upon the daughter, and not upon the mother?

P. 38. *Tb' untented woundings of a father's curse  
Pierce every fence about thee!*

The common reading was,

*Pierce every sence about thee!*

That is, Strike through every feeling of which thy nature is capable. But Mr. Warburton tells us, 'this reading, as plausible as it is, is certainly corrupt,' though without vouchsafing to acquaint us with his objections to it, and that 'we should read, *fence*, that is, guard, security, barrier.' It would have been kind to have informed the reader, what these guards, securities, and barriers, were; for it certainly requires as lively and active an imagination as Mr. Warburton's to find them out; and therefore it may well be doubted whether they would have occurred even to Lear, as much heated as he is represented by the violence of his resentment.

P. 44. *'Gainst parricides did all the thunder bend.*  
More probably, 'all *their* thunder bend.'

P. 46. *Whose virtue and obedience in this instance  
So much commends itself.*

The old reading was,

*Whose*

*Whose virtue and obedience doth this instant  
So much commend itself.*

Whence I should rather incline to think the poet wrote,

*Whose virtue and obedience doth in this instance  
So much commend itself.*

P. 47. *Thus out of season threading dark-ey'd night.*

That is, slipping through it, as if afraid of being discovered. Mr. Theobald objects, 'That this expression is borrowed from that other of *threading of allys*, which is a cant-phrase.' I believe he is mistaken in this point, and that the phrase is good English; but supposing it should be a cant-phrase at present, it by no means follows that it was so in the age of Shakespear. As to his own conjecture, which he would substitute in the place of it, *treading dark-ey'd night*, for travelling in it, it is evidently absurd, and conveys no consistent image, as every metaphor ought to do. For who can represent to his imagination, *treading the night*?

Ibid. *Occasions, noble Glo'ster, of some prize.*

And why not as well, 'of some prize,' which is the ancient reading? that is, of some consideration and importance in our esteem.

P. 50. *Like rats, oft bite the holy cords in twain  
Too 'intricate t' unloose.*

Mr. Warburton ought at least to have given us the ancient reading, as it is found in the first editions,

*Like rats oft bite the holy cords atwaine  
Which are too 'intrance t' unloose:*

to which I can discover no reasonable objection, though Mr. Theobald is pleased to call it unintelligible



ligible nonsense; for what reason I am ignorant, since the sense is the same as that given by Mr. Warburton, whom Mr. Theobald in this place follows. *Intrince* is the same as intrinsicate, or intricate. See Mr. Upton's Critic. Observ. p. 327.

P. 52. *But Ajax is their fool.*

That is, Such a plain blunt brave fellow as Ajax was, is the person these rascals always chuse to make their butt, and put their tricks upon. Mr. Warburton tells us, he should rather read, *foil*; that is, I suppose, some one very much their inferior in some respect or other, by a comparison with whom they would recommend their own merit. But the propriety of the observation in this sense is much beyond my comprehension.

P. 55. *Inforce their charity.*

Mr. Warburton 'rather thinks Shakespear wrote,

*Inforce reer charity;*

'that is, flow, backward, charity.' The bare mention of this conjecture is sufficient, as I deem it one of those which it is impossible should find entertainment in any other head but Mr. Warburton's.

*Ibid. Poor Turlugod!*

Mr. Warburton tells us we should read, *Turlupin*, which, he informs us, was the name of 'a new species of gypsies in the fourteenth century, a fraternity of naked beggars, which ran up and down Europe, and were plainly nothing but a band of 'Tom o' Bedlams.' The only true circumstance in this account of the Turlupins is, that some of them did follow the course of begging. For the rest, they were a religious sect, propagated from the Vaudois or the Bohemians, I think most probably the

latter, though Mr. Beaufobre, who hath treated of them at large in his Dissertation on the Adamites, subjoined to Lenfant's History of the Wars of the Hussites, vol. ii. p. 380—392, derives them from the former. However that be, it is certain, that this name of Turlupins was known only in France and Germany, to which countries the courses too of these hereticks seem to have been confined; at least they do not seem to have penetrated into this island, unless under the denomination of Lollards, with whom they are by some writers, though I think without foundation, confounded. See also Mosheim's Ecclesiastical History, p. 551—555. I cannot therefore persuade myself that the word, *Turlupin*, came from Shakespear, to whom, as well as to his audience, it was in all probability utterly unknown.

P. 55. *Then he wears wooden nether stocks.*

I suppose we should read, *nether socks*.

P. 56. *To do upon respect such violent outrage.*

That is, To commit so violent an outrage upon the respect which is on so many accounts due to me,

*Ibid.* *Resolve me with all modest haste.*

*Modest*, I apprehend, is here opposed to inconsiderate. Thus the sense will be, With all the haste consistent with a considerate recollection of the true circumstances of the fact.

*Ibid.* *They summoned up their meiny.*

That is, their attendants.

P. 58. *The knave turns fool, that runs away;  
The fool no knave, perdy.*

The sense, in my opinion, requires us to read,

*The*

*The fool turns knave, that runs away ;  
The fool's no knave, perdy.*

P. 60. —————*ob Regan, she hath ty'd  
Sharp-tooth'd unkindness like a vulture here.*

I entirely concur with Mr. Sympfon in his very ingenious emendation,

—————*ob Regan, she hath tir'd*—————

See Mr. Sympfon's note on Fletcher's *Love's Pilgrimage*, vol. vii. p. 54. To *tire*, is a term in falconry, signifying to feed a hawk. So Chambers in his Dictionary under the word, *Hawking*. 'The giving her a leg, wing, or pinion of a fowl to pull at, is called *tiring*.' The word however is also used in a neutral sense ; and an eagle, hawk, or other bird of prey, is said to *tire* upon the flesh of its capture, as Mr. Roderick in the *Canons of Criticism*, p. 232. hath fully proved. It seems most probable that it is used transitively here, and that 'sharp-tooth'd unkindness' is the vulture which Gonerill is said to have *tired* on the heart of Lear ; though Mr. Roderick thinks differently, that Gonerill herself is the vulture, and incloses 'sharp-tooth'd unkindness' in a parenthesis. Let the reader decide.

P. 61. *Look'd black upon me.*

This is a common and familiar expression in the western counties at least of this island, to denote a look of displeasure and aversion. On the other hand, a person is said to look *blank*, which word Mr. Theobald would intrude into the text, when being detected in something wrong he stands self-convicted, or when he is surprized by some sudden and unexpected disappointment.

P. 61.

P. 61. *You taking airs.*

See Mr. Theobald's Shakespear restored, p. 140.

P. 62. ————— *if your sweet sway*  
*Hallow obedience.*

*Hallowing*, or sanctifying obedience, seems an improper and rather awkward expression. The common reading is much more elegant,

*Allow obedience.*

That is, If it be one of the laws of your beneficial administration to authorize and approve obedience. For, to *allow*, doth not barely signify, to permit, but to approve, to justify, to authorize. But see the authentick reading unanswerably vindicated in the Canons of Criticism, p. 92.

P. 63. *Al's not offence, that indiscretion finds,*  
*And dotage terms so.*

See this reading well explained and fully justified in the Canons of Criticism, p. 46. Mr. Warburton ought at least to have given us English, when he questioned that in the text. But, to *fine*, for, to censure, is such English as I believe the reader never before heard of.

*Ibid.* *I pray you, father, being weak, deem't so.*

The ancient reading was, *seem so*; that is, behave like one who is sensible he is weak, and do not expect from your friends a different treatment from what is suited to a man in such circumstances. Mr. Warburton however thinks this 'a very odd and unreasonable request,' and a sufficient foundation for altering the text. But he does it by substituting a conjecture implying a request, which is in truth very odd and unreasonable. It is indeed no  
other

other than this ; Father, you are a weak man, and since you are so, pray be content with the answer my husband hath given you, without enquiring any farther.

P. 67. *Touch me with noble anger.*

The author of the *Canons of Criticism*, p. 93. hath very justly exposed the futility of Mr. Warburton's prolix note on this place. But such are the usual products of a predominant imagination.

P. 70. (*Which the impetuous blasts with eyeless rage  
Catch in their fury, and make nothing of.*)

The sense is, Which the impetuous blasts with undiscerning rage catch in their fury, and scatter or disperse to nothing as fast as he tears it off. Mr. Warburton condemns these lines as 'some player's trash,' but for no reason which I am able to discover. On the contrary they seem to me very much in Shakespear's manner, and present us with a very picturesque image.

*Ibid. The cub-drawn bear.*

This epithet undoubtedly denotes a bear whose cubs have been drawn from her, who hath been robbed of her cubs ; in which circumstance natural affection would exert its utmost force to goad her on in search of them. See Upton's *Critic. Observ.* p. 311.

P. 71. *Into this scathed kingdom.*

The old reading was,

*Into this scatter'd kingdom ;*

which epithet seems a very just one, not barely on account of Lear's division of it between Albany and Cornwall, but on account of the dissensions of these

two



two between themselves, and the parties each was forming throughout the whole of it, to advantage himself against his antagonist; but above all on account of the general resentment, which might be supposed to prevail, of the wrongs offered to the old King, and which would induce great numbers to take part with the invader, who espoused his cause. As to Mr. Warburton's conjecture, *scathed*, it cannot with any the least propriety be admitted here; for the kingdom had as yet suffered no harm or damage, whatever reason there might be to apprehend it shortly would, from the intestine dissensions above mentioned. If it had been for some years over-run and wasted by foreign invasions, or civil and domestick wars, the epithet would have been proper.

P. 71. ————— *have secret seize*  
*In some of our best ports.*

This emendation too seems quite unnecessary. The common reading,

————— *have secret sea,*

gives this very proper and very intelligible sense; Are secretly arrived at, and anchored in, some of our best ports. Mr. Warburton indeed is pleased to call this 'a strange phrase;' but it is not a jot stranger than his own, *secret seize*, to signify 'secret intelligence, by means of a party already secured to second any attempt on those ports.' As to the ridicule he borrows from the army incognito at Knight-bridge in the Rehearsal, it misses its aim, and flies wide of the mark. In earlier ages, before channels of intelligence were established, there was no wonder or improbability in an embarkation arriving in some of the ports of this kingdom, a considerable time before the then governing powers had notice of it.

Our poet's historical plays, from King John down to Richard the Third inclusively, furnish frequent instances of it.

P. 72. *You sulph'rous and thought-executing fires,  
Vaunt-couriers of oak-cleaving thunder-bolts,  
Singe my white head. And thou all shaking  
thunder,  
Strike flat the thick rotundity o' th' world.*

Though upon most occasions Mr. Warburton requires the reader's submission to his dictates, with as much authority as if he had a demonstration in his pocket; yet at present he condescends to take it out, and lay it before him; assuring him at the same time, that it is such a one as it is impossible should be inconclusive. So uncommon a courtesy may seem to deserve in return the deference of a particular examination. His first proposition is, That 'in the first and third lines, the poet tells us, 'that it is the flash which doth the execution.' Agreed; he doth so; but what execution? No other than singeing the hair of the head. His second proposition is, That 'in the second line, the poet talks 'of a thunder-bolt that doth the execution.' Agreed again; he does so; but what execution? That of cleaving the sturdy oak. Then follows his conclusion; 'this is so glaring a contradiction, as makes it 'impossible to be all of one hand.' Where is the contradiction, when one kind of execution is assigned to the flash, and another very different one to the bolt? Besides that the very execution of the bolt is plainly insinuated to be owing to the force of the fire, which darts and directs it. But the matter is much worse. Give him all he asks; strike out the second line as spurious; it will be immediately succeeded in the sequel by a much more

glaring contradiction, according to his own reasoning. The second line carries the execution of the bolt no farther than barely cleaving an oak. The fourth extends it to the altering even the whole form of the terrestrial globe, beating it out flat, and cracking the very mould of nature. All which I presume the poet did not understand to be done by the mere sound of the thunder. There is a passage exactly similar to this in *Coriolanus*, vol. vi. p. 550.

*To tear with thunder the wide cheeks o' th' air,  
And yet to charge thy sulphur with a bolt,  
That should but rive an oak.*

See also the *Canons of Criticism*, p. 43.

P. 73. *You owe me no subscription.*

See Mr. Theobald's *Shakespear restore'd*, p. 140. Upton's *Critic. Observ.* p. 291, 292. and my own note on p. 17. of this play.

*Ibid. Here I stand, your brave.*

When I read this I could scarce believe my own eyes: it is hardly possible to conceive how any man's imagination could be so wrongly turned, as thus to reject the most natural and affecting sentiment, expressed in the plainest and clearest words, The common reading was,

*Here I stand, your slave.*

That is, 'Here I stand, submitting to every indignity you can put upon me. Do with me what you please. Resistance is out of my power, and would signify nothing. For I am

*' A poor, infirm, weak, and despis'd old man !*

' But

‘ But yet, notwithstanding this my submission to  
 ‘ your power, I think I have a right to expostulate,  
 ‘ and to complain of you, and to call you servile  
 ‘ ministers, &c.’ ’Tis pleasant to observe, what  
 led our critick into this most egregious blunder.  
 ‘ Your slave? Why so? Sure Lear owed the ele-  
 ‘ ments no subscription.’ Perhaps even this might  
 be disputed, upon the principles Mr. Warburton  
 hath been inculcating in his notes throughout this  
 whole play. But granting it, yet, if he owed them  
 no subscription, he could make no resistance, and  
 therefore might very properly own himself their  
 slave. Mr. Warburton adds, to make his emenda-  
 tion pass the more glibly, that Lear had defied the  
 worst rage of the elements just before. There is  
 not a single word of defiance in this whole scene.  
 What Mr. Warburton calls by that name, is no  
 more than a declared resignation to the worst that  
 could befall him, as what appeared to him much less  
 shocking, than the ungrateful treatment he had just  
 received from his daughters.

P. 74. *Thou perjure, thou simulator of virtue.*

To preserve the metre we should read, agreeably to  
 the elder editions,

*Thou perjure, and thou simulator man of virtue.*

P. 75. *That under covert, and convenient seeming.*

*Convenient*, here means, adapted to the views of the  
 person who would seem to be what he was not. Mr.  
 Warburton owns ‘ this may be right,’ yet his fingers  
 itched at an emendation; but he might have spared  
 himself the trouble of giving us so ridiculous a one,  
 as to be beneath the reader’s notice. See the *Canons*  
 of Criticism, p. 47.

P. 76. *I'll speak a prophecy or two ere I go.*

Mr. Warburton hath received a very just, as well as a very smart correction for this blundering emendation, in the introduction to the Canons of Criticism, p. 26, 27. No one therefore, I presume, will for the future oppose our recalling the old reading,

*I'll speak a prophecy or e'er I go.*

So in the *Tempest*, vol. i. p. 29.

*Or e'er your pulse beat twice.*

*Taming of the Shrew*, vol. ii. p. 465.

*Or e'er I journey to your father's house.*

P. 82. *Dice early.*

Read, agreeably to all the other editions, *dearly*. I suppose the mistake is to be imputed to the printer.

*Ibid. The web and the pin.*

See the *Canons of Criticism*, p. 233.

P. 83. *Aroynt thee right.*

The word, *right*, which Mr. Warburton hath added from his own conjecture, without any warrant from the editions, seems to have no other business here but to rhyme, which probably is more than the poet intended, as the charm seems to be very properly ended by the execration; with which the word, *right*, tallies no doubt most admirably.

P. 84. *But mice, and rats, and such small geer.*

I can see no objection to the old reading, 'such small *deer*,' that is venison. See the *Canons of Criticism*, p. 9.

P. 87.



P. 87. *Nero is an angler in the lake of darkness.*

I think Mr. Upton, in his Critic. Observ. p. 225, 226. hath made it more than probable, that Shakespear wrote, Trajan, and not Nero.

Ibid. *He is mad that trusts in the tameness of a wolf, the beels of a horse.*

In the Canons of Criticism, p. 53. it is fully proved that this conjecture of Mr. Warourton's cannot be the genuine reading, and that we ought to restore the ancient text, 'the *bealth* of a horse.'

P. 89. *Brache, or bym.*

I suppose we should read with Sir Thomas Hanmer, *lym.* See the Canons of Criticism, p. 200.

P. 90. *Leaving free things;*

that is, Things free from suffering.

Ibid. *Mark the high noises, and thyself bewray, \* \* \**  
*When false opinion, whose wrong thought de-*  
*files thee,*

*In thy just proof repeals, and reconciles thee.*

I can see no ground for a suspicion, that any thing hath been omitted here. The sense is, Observe the event of those disturbances that are now on foot, and discover thyself, when the present false opinion entertained of thee, which stains thy reputation with a crime of which thou art innocent, being convicted by thy full proof, repeals thy present banishment from society, and reconciles thee to thy father.

P. 91. *Hot questrists.*

If we would read English, we must read, *questliss.*

P. 94. *The sea*—————  
 —————*would have boil'd up,*  
*And quenck'd the stelled fires.*

In my opinion the common reading, *buoy'd up*, is a much more natural and elegant expression. The verb, *buoy up*, is here used as a verb deponent, or as the middle form of the Greek verbs, to signify, buoy or lift itself up.

*Ibid. All cruels else subscrib'd.*

That is, submitted their cruelty to the compassion they felt at the sight of his wretchedness. See my notes on p. 17 and 73. of this play.

P. 96. —————*-his roguish madness*  
*Allows itself to any thing.*

That is, Carries its excuse with it, whatever it doth, and is its own justification.

P. 98. *Bad is the trade must play the fool to sorrow,*  
*Ang'ring itself and others.*

I see no reason for altering the common reading,  
*Ang'ring itself and others.*

The sense is, He hath a very disagreeable task, who undertakes to relieve the sorrow of others, by diverting it with forced follies. He at the same time displeases himself, and the person he endeavours to amuse. See the Canons of Criticism, p. 36.

P. 100. *Let the superfluous, and lust-dieted man,*  
*That braves your ordinance.*

There was not the least reason for changing the old reading,

*That braves your ordinance ;*

except

except that Mr. Warburton, as he himself confesses, did not understand it. The meaning of the expression is, Who, instead of paying the deference and submission due to your ordinance, treats it as his slave, by making it subservient to his views of pleasure or interest, and trampling upon and spurning at it, whenever it ceases to be of service to him in either of those respects.

P. 102. *That nature, which contemns its origine,  
Cannot be border'd certain in itself.*

The sense is, That nature which is arrived to such a pitch of unnatural degeneracy as to condemn its origine, cannot from thenceforth be restrained within any certain bounds whatever, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer.

*Ibid. From her material sap.*

Mr. Warburton, in his tedious note on these words, hath laid himself extremely open both to criticism and ridicule; but as I think he is right in the main point, the justification of the common reading, I shall not trouble the reader or myself with an examination, in which the poet hath no concern.

P. 103. *A man, a Prince by him so benefited?*

I can see no reason for supposing that any thing hath been omitted here. Albany, who resented so highly the wrongs offered to the old King, might very naturally be expected to be no less irritated by the horrid execution on old Glo'ster, in revenge of a conduct which he himself appears to approve. It was therefore by no means necessary that he should make express mention of it, to account for the subsequent apology of Gonerill. But, in truth, it is manifest from the very next two pages, that if Gonerill

knew of the cruelty exercised on Glo'ster, Albany at least was as yet utterly ignorant of it, which is sufficiently testified by his surprize at the first mention of it, and the enquiries he makes into the circumstances attending it.

P. 103. *To tame the vile offences.*

I should think the poet wrote, *these vile offences*; for *the vile offences*, do not constitute a particular species denominated by that expression.

P. 104. *But now without.*

A mistake of the printer, for, 'not without.'

P. 106. ————— *her smiles and tears*  
*Were like a wetter May.*

As this joint appearance of rain and sunshine sometimes happens in the month of May, the comparison is not absolutely without propriety, though generally speaking April is the month the most remarkable for this phænomenon, even to a proverb. As therefore the ancient reading was,

*Were like a better day,*

I should rather imagine the poet wrote,

*Were like an April day.*

Ibid. *Made she no verbal quest?*

The word, *quest*, for complaint and lamentation, is not English, nor I believe ever used in that sense by any one English writer, unless perhaps some injudicious imitator of the Miltonick stile may have corrupted our language in this instance, as many of them have notoriously done in innumerable others. Mr. Warburton did not understand the common reading,

*Made she no verbal question?*

where

where the word, *question*, doth not signify enquiry, but comment or reflection. Thus the sense will be, Did she not express in words the feeling she must have of her two sisters behaviour towards her father?

P. 107. *And, clamour-motion'd.*

That is, according to Mr. Warburton, out of whose mint the word came, 'provoked to a loud expression of her sorrow.' But I think we need not augment Shakespear's glossary, when the common reading,

*And, clamour-moisten'd,*

affords us at least as good and as apposite a sense. Only the hyphen should be omitted, as being certainly a mistake, and clamour-moisten'd pronounced and considered as two distinct words. The purport then of the whole passage will be this; Cordelia had at first broke out into exclamations;

———*Sisters! sisters!—Shame of ladies! sisters!  
Kent! Father! sisters! what? i' th' storm? i' th' night?  
Let pity ne'er believe it!*

then followed the tears, with which when she had moistened these exclamations (for the words under consideration are an ablative absolute) she retired to the farther indulgence of her grief in private. See Mr. Seward's note on Fletcher's *Two Noble Kinsmen*, vol. x. p. 12.

P. 109. *With hardocks.*

I never heard of such a plant as hardocks; I believe we should read, *burdocks*, which frequently grow among the corn.

P. 111. *She gave ciliads.*

We should read, in conformity with the other editions,

*She*



*She gave strange æliads ;*  
for the word *æliads* is but a diffyllable.

P. 112. ————— *for all below the moon*  
*Would I not leap outright.*

Mr. Warburton hath bewrayed great want of taste in altering the common reading,

*Would I not leap upright.*

‘ But what danger in that ? ’ (says this penetrating critick) ‘ he must needs fall again upon his feet, on ‘ the place from whence he rose.’ I fancy however all this ingenious reasoning would scarce prevail on one of his readers, to take this upright leap on the very edge of such a precipice. I am apprehensive fear would even in himself get the better of his reasoning, were he to be put upon the trial. Was it certain he must needs fall upon his feet on the very place from whence he rose ? Might not the smallest pebble, when he came down, turn his foot aside, and topple him over ? Might not the ground give way under the force of his leap ? But the poet’s art was quite lost upon Mr. Warburton. This very expression he excepts against, was purposely intended to heighten the horror of the description, and to affect the reader’s imagination the more strongly. The spot is therefore represented as so extremely near the edge of the precipice, within even a foot of it, that there was the utmost hazard in leaping even upright upon it. Mr. Warburton, by his emendation, counteracts the poet’s intention, and represents the spot as so little dangerous, that any man might leap upright upon it with safety, as often as he pleased, provided he did not leap outright.

P. 115. *That fellow bandies his bow like a cross keeper.*  
See our note on *Romeo and Juliet*, vol. viii. p. 21.

P. 115.

P. 115. *O, well flown, barb!*

That arrows are barbed or bearded is no news. But that an arrow is ever called a barb, is more than I can recollect from my small reading; though I should have no objection to the word even in that sense, if there were any better authority for it than the whim of an emendator. But in truth the common reading,

*O, well flown, bird!*

is unexceptionable. For what impropriety can there be in calling an arrow, a bird, by a very apt metaphor, from the swiftness of its flight; especially when immediately preceded by the words, 'well flown,' which naturally refer to the same metaphor?

P. 116. *Go to, they are not men of their words.*

I see no necessity to read with Mr. Upton, Critic, Observ. p. 202. 'women of their words.' 'Tis at some distance before that Gonerill and Regan were mentioned; and the poet might very well, considering especially the rapid succession of Lear's ideas, proceeding from his distraction, and exemplified throughout this whole scene, intend in this place to include all his flatterers, by whom it is plain, from the whole tenor of his character; he had been always surrounded.

*Ibid. Whose face 'tween her jerks presages snow.*

See the true meaning of this passage, which escaped Mr. Warburton's sagacity, modestly explained in the Canons of Criticism, p. 89.

*Ibid. The stalled horse.*

This epithet we owe to Mr. Warburton's not under-

derstanding the common reading, ‘the *foyled* horse.’ A horse is said to be foyled, when he is turned out, after having been long stalled, for a few weeks in the spring, to take the first flush of new grass, which both cleanses him, and fills him with blood.

P. 117. *I’ll able ’em.*

That is, I will take off all legal disabilities which they may have incurred by their crimes.

P. 121. *To know our enemies’ minds, we rip their hearts.*

The poet certainly did not intend we should understand this passage according to the rigour of strict interpretation, for then we should make nonsense of it. I apprehend the meaning is, In order to discover our enemies designs against us, we should make no scruple even of ripping up their hearts, if we were assured they were legible there, and the knowledge of them absolutely necessary to our preservation. Mr. Warburton’s supposed allusion to the rack will not hold water; for hearts are never ripped on the rack.

P. 123. *Skortens my laid intent.*

Mr. Warburton, in his note on this place, hath made a shift to impose on himself by his own idle sophistry. The ancient reading was,

*Skortens my made intent.*

His objection is, that ‘there is a dissonancy of terms ‘in the expression, *made intent*, one implying the ‘idea of a thing done, the other, undone.’ But this dissonancy immediately vanishes, when we examine what these two things are. The thing done is the intention; the thing undone is the thing intended; which two are not only perfectly consistent with, but always and necessarily accompany, each other.

other. Will any one deny it to be good English to say, I made it my intent to do such or such a thing? The genuine reading ought therefore to be reinstated.

P. 124. *'Tis wonder, that thy life and wits, at once,  
Had not concluded.——Ab!*

The common reading was,

*Had not concluded all.*

Which Mr. Warburton altered from mistaking the construction. He took, *all*, to be an accusative, when it is in truth a nominative. For the order is this; 'Tis a wonder that thy life and thy wits had not all concluded at once.

P. 129. *Hard is the guess of their true strength and  
forces,  
By diligent discovery.*

One would imagine, if the discovery had been diligent, the guess should not be so hard. We learn from Mr. Pope, that in some edition he found,

*Here is the guess:*

which I apprehend is the true reading. The sense is, Here is an estimate of the true strength and forces of the enemy, as far as it could be collected by diligent discovery; but the urgency of the present exigence will allow you but a short time for the perusal of it.

P. 131. *And take upon's the mystery of things,  
As if we were God's spies.*

I take the meaning to be; And take upon us to penetrate and unfold the mystery of publick affairs, as if we were commissioned and enabled by God himself to pry into their most hidden secrets. The  
reader

reader must determine between Mr. Warburton's interpretation and mine.

P. 132. *And fire us hence, like foxes.*

An allusion to the practice of forcing foxes out of their holds by fire. Mr. Upton, Critic. Observ. p. 218. imagines the Scripture story of Samson's foxes to be here alluded to. He should have pointed out those circumstances which constitute the similitude, which, I must own, are beyond my apprehension.

Ibid. ————— *thy great employment*  
*Will not bear question.*

Mr. Roderick, in the Canons of Criticism, p. 233 —235. hath, in my judgment, given us the true sense of this passage, to this effect, The great and important employment in which I now trust thee, will not bear the least hesitation or doubt.

P. 135. *If not, I'll ne'er trust poison.*

For, *poison*, some editions give us, *medicine*, which, as it is not likely to be an alteration of the transcriber or printer, though it was natural enough for either of them to substitute, *poison*, in its place, bids fair for being the true reading.

P. 139. *This would have seem'd a period. But such,*  
*As love to amplify another's sorrow,*  
*To much, would make much more, and top*  
*extremity.*

Mr. Warburton hath given us these three lines of his own, instead of near four of Shakspear's. His pretence for it is, that these last are 'miserable nonsense.' His own certainly deserve that character much better. For what is nonsense, if this expression,

To



*To much, would make much more,*  
 be not so? Shakespear's lines were these,

— *This would have seem'd a period  
 To such as love not sorrow: But another,  
 To amplify too much, would make much more,  
 And top extremity.*

That is, This sad disaster, to such as love not sorrow for sorrow's sake, would have seemed the utmost limit of affliction: But another (meaning Kent, concerning whom the narration is immediately after continued) to amplify what was already too much, would make that much still more, and still accumulate affliction upon that which was already carried to the very extremity of sufferance. It is plain Mr. Warburton had not the least comprehension of the poet's meaning; and, instead of giving the necessary attention to discover it, took the easier method of getting rid of it, by calling it nonsense. The reader hath had too frequent occasions of observing how familiar this proceeding is with him; and no wonder. For it sometimes requires application to penetrate the deep strong sense of such a writer as Shakespear, but little or none to substitute the first nonsense that comes uppermost in the place of it.

P. 142. *Nor no man else.*

See Theobald's Shakespear restored, p. 141.

*Scene the 1st.]* See Mr. Roderick's just and beautiful observation on the character of Lear, and his behaviour under the consummation of his distress in the death of Cordelia, in the Canons of Criticism, p. 235, 236.

## Timon of Athens.

P. 148. ————*and like the current flies*  
*Each bound it chafes.*

Mr. Theobald erroneously applies to the tide of the sea what is spoken of the current of a river, which is perpetually flying from those banks which it had just fretted.

P. 149. *This comes off well and excellent.*

That is, This is well, and excellently performed.

Ibid. ————*artificial strife*  
*Lives in those touches, livelier than life.*

I take strife here to mean emulation. Thus the sense is, The execution of the pencil emulating nature, displays a life in those touches, which is livelier than even life itself.

P. 150. ————*no leven'd malice*  
*Infects one comma in the course I hold.*

This alteration proceeds from Mr. Warburton's not understanding the common reading,

—————*no levell'd malice ;*

which doth not signify a malice 'which hath some general aim ;' a circumstance, as he rightly observes, 'which is common to all actions whatsoever,' but a malice levelled at certain particular persons. But Mr. Warburton would insinuate, that the uniformity of metaphor requires this correction, since infection corresponds very well to leven, but not so to levelling. To speak the plain truth, Shakespear is not always himself so curious about preserving this uniformity, as Mr. Warburton is for him.

The

The present passage is a full proof of it. For if we admit this critick's conjecture, *leven'd*, the same discordancy of metaphor betrays itself in the very next line,

*But flies an eagle-flight, bold, and forth on,*

which corresponds perfectly well to an arrow levelled, but bears no analogy to a thing leavened or ferment-ed. The next words too,

*Leaving no track behind,*

agree extremely well with an arrow, but not at all with fermentation, though Mr. Warburton's prepossession misled him to think otherwise. The truth of the case is, that this poet, as it evidently appears from his own account a little further on, had compos'd a general satire on the infidelity and ingratitude of dependents and flatterers; and he here pre-mises, that the satire is merely general, and not levelled so as to strike at any particular persons.

P. 151. *'Tis conceiv'd, to scope.*

This reading seems to be neither sense nor English. I should guess the poet wrote,

*'Tis conceiv'd, your scope;*

That is, I apprehend what your scope or aim is. Mr. Theobald's conjecture,

*'Tis conceiv'd to th' scope;*

that is, Your conception hits the very scope you aim at; appears to me, neither so properly and naturally express'd, nor so apposite to the sequel of the context, which contains the painter's proposal of executing the same image in his own art.

P. 152. *To show Lord Timon, that mean eyes have seen  
The fact above the head.*

Mr. Pope understands, *mean eyes*, to signify, ordi-  
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nary common observation, with what propriety I cannot well conceive : but if this interpretation be admitted, it certainly implies a pretty severe reflection of the painter on the poet, as being one of these *mean eyes* ; a reflection which, from what had hitherto passed between them, doth not seem likely to be intended. I am therefore induced to concur in Mr. Theobald's conjecture, *Shakespear restored*, p. 180.

—————*that mens eyes have seen.*

P. 154. —————*never may*  
*That state, or fortune, fall into my keeping,*  
*Which is not own'd to you.*

Mr. Warburton had no other reason for altering the common reading,

*Which is not ow'd to you,*

but that he did not understand it. The sense is much finer and stronger than that of his slender emendation. ‘ May I never attain any degree of  
 ‘ estate and fortune, which I shall not consider as a  
 ‘ debt strictly due to you, as much your own, and  
 ‘ in your power to command at pleasure, as if it  
 ‘ were secured to you by all the formalities of law.’

P. 157. *That I had so hungry a wit, to be a Lord.*

This is an emendation of Mr. Warburton's. The common reading was,

*That I had no angry wit, to be a Lord.*

I should rather incline to suspect the poet might have written,

*That I had so wrong'd my wit, to be a Lord.*

P. 160. *If our betters play at that game, we must not.*  
 Apem. *Dare to imitate them: faults that are rich,  
 are fair.*

The dividing these two lines, and the giving the second to Apemantus, is a refinement of Mr. Warburton's. But besides the impropriety of breaking off the construction in the middle of a sentence, where the very form of the expression indicates it was designed to be continued; there is one circumstance, which clearly proves that it is impossible it can be right. Apemantus addresses the second line personally to Timon, and, as it contains an exhortation and advice, he undoubtedly must intend that he should hear it. Now it is evident he did not hear it, since he did not even perceive or know that Apemantus was in the company, till ten lines lower, when he takes notice of him, and salutes him with some surprize,

*O, Apemantus! you are welcome.*

We should therefore restore the old reading,

*If our betters play at that game, we must not dare  
 To imitate them: faults that are rich, are fair.*

The sense of which, I take to be this: Though such a proceeding be not unusual among persons of the first rank and quality, we must not dare to imitate them. The faults of rich persons, and which contribute to the increase of riches, wear a plausible appearance, and, as the world goes, are thought fair, but they are faults notwithstanding.

P. 161. *I scorn thy meat; 'twould choke me, 'fore I could e'er flatter thee.*

'A very pretty reason' (to borrow Mr. Warburton's expression) why he should scorn Timon's meat, that it would choke him before he could stoop to



flatter him. On the contrary, as he had determined not to flatter, he might be sure the meat would not choak him, and therefore could have no reason to reject it with scorn. The truth is, Mr. Warburton did not apprehend the delicacy of the sentiment, which is rather hinted than expressed in the old reading,

*I scorn thy meat; 'twould choak me, for I should ne'er flatter thee.*

The sense I take to be this; I scorn thy meat, which I see is prepared on purpose to feed flatterers, and therefore it would certainly choak me who am none; for I should never stoop so low as to flatter thee for having given me a meal's meat.

P. 161. *He bears them up too.*

Mr. Warburton believes Shakespear wrote,

*He bears them up to't,*

which is so flat an expression, that I believe he will scarce find another man of the same opinion.

P. 163. *Why have you that charitable title from thousands, did not you chiefly belong to my heart?*

I can make no tolerable sense of this passage, as it is now read. I believe Shakespear wrote, 'Why have you *not* that charitable title from thousands, did not you chiefly belong to my heart?' The sense is this, Why do not thousands more give you that charitable title of friends, if it were not that my heart hath a peculiar and principal claim to your friendship?

*Ibid. O joy, e'en made a joy ere't can be born.*

Mr. Warburton hath adopted this alteration of Sir Thomas Hanmer's, the meaning of which, I own, I do not understand. The common reading, 'O joy,  
e'en

e'en made *away, ere it can be born,*' is at least intelligible, and, I doubt not, genuine. The sentiment is founded on that unreserved communication of all the blessings and comforts of life which mutually subsists between real friends, in virtue of which, the acquisitions of one are the acquisitions of both, and whatever is the source of joy to the one is instantly transferred to the other, who participates in that joy, even before the original subject of it hath well felt it.

P. 163. *Thou weep'st but to make them drink thee, Timon.*

I can see no reason for admitting this alteration of Sir Thomas Hanmer, the pertinency of which is beyond my comprehension. The common reading was,

*Thou weep'st to make them drink, Timon.*

The words, *Thou weep'st*, do not only refer to the tears then actually shed, but to those future ones for which Timon was laying the foundation; so that this passage should be interpreted as implying a prediction, that the excess of drinking to which he was now encouraging his false friends, would, among his other extravagant profusions, prove the source of tears to him flowing from real regret, and not, as at present, from joy.

P. 166. *My lord, you take us even at the best.*

That is, You rate the entertainment we have given you at the very highest it will bear. It is plain then that this speech should be given to one of the ladies, and not to Lucius.

P. 169. 2 Lord. *So infinitely endear'd———*

Tim. *All to you. Lights! more lights, more lights.*

The first part of Timon's answer, *All to you*, hath

no meaning in his mouth. I think it ought to be added to what the second Lord had just said, and the following words only given to Timon; thus,

*So infinitely endear'd all to you——*

That is, All of us so infinitely endeared to you.

P. 169. *Serring of becks and jutting out of bums!*  
The old reading was,

*Serving of becks:*

which Mr. Upton, Critic. Observ. p. 326. apprehends to be an abbreviation of Shakespear's, for *observing*, so that the sense will be, observing one another's nods and bows. I leave it to the reader to decide between him and Mr. Warburton, with this notice only, that I know no such English word as, *ferring*. Why might not the poet possibly have written, *scrwing of backs*? that is, contorsion of backs.

P. 172. ————— *never mind*  
*Was, to be so unwise, to be so kind.*

Mr. Warburton rightly remarks, that 'nothing can be worse, or more obscurely expressed.' The metre of the second line will very well admit the insertion of a monosyllable, thus,

*Was made to be so unwise, to be so kind.*

The word he e added is suggested by Mr. Warburton, but I think either *fram'd*, or *form'd*, or *known*, would suit the place with more propriety.

P. 177. *What shall defend the interim, and at length*  
*Hold good our reckning?*

I cannot see the least reason for altering the common text,

How

How goes *our reckoning*?

It is true Mr. Warburton objects, that ‘the steward talks very wildly;’ but I am afraid it is he himself that apprehends not very soberly. The steward is not questioning his lord for information, but representing to him the desperate state of his affairs under the form of a question, in order to convince him of the reality and extent of his distress, by his utter inability to give a satisfactory answer to it. The meaning is, Consider yourself, what our reckoning, the state of your affairs which I have just laid before you, must terminate in at last.

P. 178. ———— *canst thou the conscience lack,  
To think I shall lack friends?*

That is, Is it possible thou shouldst be so destitute of the conscious knowledge of the feelings of thy own heart, and of what would be thy own conduct on a like occasion, as to entertain a doubt of the grateful assistance of my friends?

P. 179. *I knew it the most gen’ral way.*

That is, the most usual way, the way that would be most generally taken upon such an emergency.

P. 180. *And these hard fractions.*

See this expression fully explained in the Canons of Criticism, p. 162. Mr. Warburton’s interpretation is quite pleasant.

P. 183. ———— *let not that part  
Of nurture, my lord paid for.*

The common reading, *Of nature*, gives a much better sense, though the critics could not forbear nibbling at it, than this their injudicious emendation. Shakspear very properly and elegantly con-

siders the nutriment Lucullus had received at Timon's table, as his nature, the more emphatically to express the length of time he had been feeding on him. It was so long, that he was now indebted to Timon for a great part of what constituted his nature, or bodily system.

P. 184. *Yet had he mislook'd him.*

That is, according to Mr. Warburton, whose expression this is, 'overlooked, neglected to send to him.' But I do not know that the word, *mislook'd*, hath ever that signification in the English language. The common reading, *mistook him*, expresses the poet's meaning with great propriety; had he by mistake thought him under less obligations than me, and had sent to me accordingly.

Ibid. *He cannot want fifty times five hundred talents.*

The common reading, *fifty five hundred talents*, seems full as good English as this emendation.

P. 185. *That I should purchase the day before for a little part, and undo a great deal of honour?*

I believe it would be difficult to find any sense in these words, *for a little part*. I should suppose the poet might have written, *for a little profit*, which expression answers exactly to what follows, *and undo a great deal of honour*. The antithesis is not near so compleat in Mr. Theobald's conjecture, *for a little dirt*, neither is the construction of the phrase so correct as it ought to be.

Ibid. *Why, this is the world's soul;*

*Of the same piece is every flatterer's spirit.*

The old reading was not, *spirit*, but, *sport*; and I think Mr. Upton's conjecture (see his Critic. Observ.



p. 229.) extremely probable, that the words at the end of each line have changed place, thus,

*Why this is the world's sport ;  
Of the same piece is every flatterer's soul.*

P. 187. *And I cannot think, but in the end the villainies of man will set him clear.*

Mr. Warburton seems to have quite mistaken the poet's idea of the main purpose of the devil. According to Shakespear, he glories in being the author of man's damnation, and would be disappointed if it was owing entirely to man himself, without his having any share in the honour and merit of it. According to Mr. Warburton, he aims only at being as little guilty himself as possible; and to this his supposition, that gentleman hath exactly suited his interpretation.

P. 193. *He is a man, setting his fault aside.*

Mr. Warburton tells us, we must read, '*this* fault.' I admit we *may*, but why *must* we? Surely *his* fault, as it stands connected with the context, means the same as *this* fault.

*Ibid. And unnoted passion.*

That is, Such a passion as is seldom seen under as much command under the like circumstances.

*Ibid. —————and make his wrongs  
His outside wear; hang like his rayment, care-  
lessly.*

This is an emendation of Mr. Warburton's, delivered in his legislative manner, without condescending so much as to offer a reason for it. As I am a freeman in the republick of letters, I must take leave, without paying the least regard to his authority, to prefer the common reading,

—————*and*

—————*and make his wrongs*

*His outsidés ; wear them like his rayment, carelessly.*

By ‘his outsidés,’ I apprehend, the poet means, things external, with which he hath no more communication of feeling than he hath with his cloaths.

P. 194. *To kill, I grant, is sin’s extreamest gust.*

The metaphor here is taken from a gust, or stroke of wind.

Ibid. *But, in defence,—by mercy, ’tis made just.*

Mercy makes nothing just that is not so, though it often overlooks and pardons acts of injustice. The common reading was *sense*,

*But in defence, by mercy, ’tis most just.*

*By mercy*, here means the same as, under favour, if I may be permitted to say so.

P. 196. —————*I’ll cheer up*

*My discontented troops, and lay for hearts.*

*’Tis honour with most hands to be at odds.*

Mr. Warburton seems to have been betrayed into this mistaken conjecture, by his head running on a game at cards. Thus, *to lay for hearts*, came to signify, ‘to game deep and boldly.’ I suppose just before this was written hearts happened to be the trump. Thus, *most hands*, contrary to the very tenor of the expression, came to signify, the best hands. Thus, the Athenian army, to whose protection the city was just before indebted for its safety from the enemy, being now on the point of revolting, and turning the edge of their swords upon the unarmed citizens, came to be thought a disadvantageous match with the odds against them. But it is high time to recal the ancient reading,

—————*and*

————— *and lay for hearts.*  
*'Tis honour with most lands to be at odds.*

That is, Governments are in general so ill administered, that there are very few whom it is not an honour to oppose. A sentiment which exactly coincides with those of Pierre in the Orphan. To *lay for hearts*, in this place signifies, to lay out for gaining the hearts of the discontented soldiery.

P. 204. *O blessing-breeding sun.*

So Mr. Warburton assures us 'the sense, as well as 'the elegance of the expression, requires that we should 'read.' I should imagine the common reading,

*O blessed, breeding sun,*

as it certainly is as good sense, is full as elegant too. The meaning is, O sun, whose genial influence is universally celebrated with praise, as thou art the source of life to every creature. See our note on *Midsummer Night's Dream*, vol. i. p. 143.

P. 205. *Raise me this beggar, and denude that Lord.*

I apprehend the word, *denude*, is scarce an English word, though it may be a Scotch one, introduced by the prevalence of the civil law in that kingdom. The common reading was,

————— *and deny't that Lord.*

I should incline to suspect that the poet might have written,

————— *and deprive that Lord.*

Deprive him? of what? Mr. Warburton I suppose will object; why, deprive him of his dignity, or the very same thing to which the beggar is understood to be raised. The poet uses this verb in the same construction in *Lear*, p. 15.

————— *and*

—————*and permit*  
*The curtesy of nations to deprive me.*

P. 211. *And mince it sans remorse. Swear against objects.*

The latter part of this line is absolute nonsense, Possibly the poet might have written,

*And mince it sans remorse, whoso'er against objects.*  
 That is, Whosoever he be that objects against it,

P. 213. *Hoar the Flamen.*

Mr. Upton, Critic. Observ. p. 201, 202. thinks we ought to read,

*Hoarse the Flamen;*

that is, 'make hoarse,' which conjecture is not improbable, especially as the next line represents the Flamen as scolding.

P. 214. *With all th' abhorred births below cript beav'n.*

See this conjecture fully refuted in the Canons of Criticism, p. 57. The common reading was, *crisp beav'n*, probably from the curled appearance, or sudden breaking and scattering of the clouds.

Ibid. *Let it no more bring out to ingrateful man.*  
 As absurd as the common reading,

—————*bring out ungrateful man,*

may appear to Mr. Warburton, I apprehend it will prove to be the genuine one. The word, *it*, refers to 'fertile and conceptionous womb,' out of which man and all other animals are by the poet, adopting what he apprehended to be the philosophy of Timon's age, supposed to be brought forth. For in the beginning of this speech, the womb, and the breath of nature

nature are expressly distinguished. The womb teems all animated nature, the breast feeds all with its vegetable product :

————— *Common mother, thou  
Whose womb unmeasurable, and infinite breast,  
Teems, and feeds all.*

Consequently, as the offspring of the womb is here only spoken of, it is plain that the vegetable produce of the earth cannot be intended. It follows therefore, that, agreeably to the common reading, Timon's supplication to the all-plastick Nature is, That it would no more concur in the production of man, but rather teem with wild beasts and monsters, as being much less odious and unnatural.

P. 215. *Dry up thy harrow'd veins, and plough-torn  
leas.*

As the other editions give us,

*Dry up thy marrows veins,*

I should guess the true reading was,

*Dry up thy marrow'd veins.*

Nor is any metaphor hereby violated, as Mr. Warburton without the least foundation pretends. For surely no rule of correct writing forbids the illustrating the same thing by more metaphors than one, provided care is taken that they be not mixed or confounded.

*Ibid. Hug their diseas'd perfumes.*

That is, the perfumes they are obliged to use to render their diseases supportable to the smell of their visitors. Mr. Warburton interprets, *diseased*, to signify, 'causing diseases;' but I never yet heard that perfumes were the cause of diseases.



P. 217. *What a knave thou!*

The old reading,

*What? a knave too?*

was much more elegant and emphatical. Timon having remarked, that the vexing a fellow creature was, either a villain's office from malevolence, or a fool's from indiscretion, asks Apemantus whether he took a delight in so hateful an employment, and upon the confession of the latter that he did so, adds, *What? art thou a knave too into the bargain?* Having before given him the choice of villain or fool, he adds, *What hast thou an interest too to which thou sacrificest my peace and quiet?*

P. 218. *That numberless upon me stuck, as leaves*

*Do on the oak; have with one winter's brush.*

To preserve the construction there should be only a comma after *oak*, for the word, *stuck*, is a participle, not a verb.

P. 221. *Thou art the cap of all the fools alive.*

That is, the top, or chief, as it is well explained in the *Canons of Criticism*, p. 193.

P. 222. *Whose blush doth thaw the consecrated snow,  
That lies on Dian's lap!*

Mr. Warburton's note is so very mysterious, that it affords the reader very little assistance towards comprehending the meaning of this passage. We cannot even learn from it whether he understood it himself. See it more clearly explained by a single hint in the *Canons of Criticism*, p. 89, 90.

P. 223. *Your greatest want is, you want much of meat.*

This is a correction of Mr. Theobald's, which Mr. War-

Warburton hath vouchsafed to adopt. But I must confess I am utterly at a loss to discover any meaning in it which is suited to this place. The common reading was,

*Your greatest want is, you want much of meat.*

From which I conjecture that possibly the poet wrote,

*Your greatest want? Is your want much of meat?*

That is, What is your greatest want? Do you stand much in want of meat? And, agreeably to this question, Timon goes on to tell the thieves where they might readily and in great abundance supply that want.

P. 224. *The sea's a thief, whose liquid surge resolves  
The mounds into salt tears.*

See the common reading,

*The moon into salt tears,*

fully vindicated, and Mr. Warburton's conjecture, the *mounds*, unanswerably refuted in the *Canons of Criticism*, p. 175—177.

P. 226. *What change of humiur desp'rate want has  
made?*

I think the common reading,

*What change of honour desp'rate want has made?*

gives us a much better sense. Flavius had just termed Timon a 'despised and ruinous man,' and he now reflects on the astonishing change, which presented to his eyes a man, once the most highly and universally honoured of any in Athens, now reduced to the most forlorn, neglected, and despicable condition. And he accordingly goes on to express his detestation of those flatterers and parasites who had been the cause of it.

P. 226. *When man was will'd to love his enemies.*

There was no occasion for altering the old reading; *wish'd*, which signifies the same as, *advised*.

P. 230. *'Tis thou that rigg'st the bark, and plow'st the foam,*

*Settlest admired rev'rence in a slave.*

Mr. Theobald, in order to preserve the rhyme, hath substituted, *wave*, instead of *foam*, not without probability, as the rest of this speech is in rhyme.

P. 232. *Keep in your bosom.*

The construction requires us to read,

*Keep him in your bosom.*

Ibid. *You that way, and you this;—but two in company——*

Mr. Warburton tells us 'this is an imperfect sentence, and should be supplied thus, But two in company spoils all.' He might as well have supplied it with any thing else; for the sentence indicates no such supplement. I apprehend it was a mistake of the transcriber or printer, and that we should read,

—————not two in company————

See the Canons of Criticism, p. 158.

P. 235. *Hallow'd with absolute power.*

Mr. Warburton tells us the common reading,

*Allow'd with absolute power,*

'is neither English nor sense.' Surely he is too hasty; the word, *allow'd*, is used in this place, as it frequently is, especially by our elder writers, to signify, authorized, established, confirmed. See our note on King Lear, p. 62. On the other hand, it may well be doubted, whether Mr. Warburton's  
emen-

emendation be English. At least I do not recollect to have ever met with a single authority to warrant it. If we substitute even his own interpretation in the room of it, 'Thy person shall be made sacred with absolute power,' it still sounds very awkwardly and oddly. Nor is the account he gives of the sentiments of the ancients on this point just, if by 'the ancients' he means the ancient Greeks and Romans. So far were these from imagining, that the possession of absolute power rendered the person sacred and inviolable, that, on the contrary, they esteemed it an act of the most heroic virtue, to restore liberty to their country, and extinguish absolute power, by the destruction of the tyrant. Nor was this doctrine of the sacredness of the person of the monarch ever heard of among the Romans, till after the full establishment of despotism under the Emperors, as Julius Cæsar sufficiently, and to his cost, experienced. Nor was the tribunitial power among the Romans called and esteemed *sacrosancta potestas*, because it was an absolute and unlimited power, which in fact it never was, but because it was instituted for the protection of the people, against the violence and the ambitious encroachments of the nobility; and it was found necessary to guard with a religious veneration that magistracy, which was designed to combat and overpower the awe and respect so naturally paid to high birth and illustrious descent. So many mistakes hath Mr. Warburton contrived to commit within the compass of his short note.

P. 235. ————— *So I leave you  
To the protection of the prop'ious Gods,  
As thieves to keepers.*

The sense is, So I abandon you to the protection of the Gods the sovereign dispensers of prosperity, for the same purposes as thieves are delivered to jails, to be reserved for condign punishment.

## Titus Andronicus.

Mr. Upton, in his *Critical Observations*, p. 273, 274, gives us a calculation of Mr. Theobald's, founded on a passage in Ben Johnson's *Induction* to his *Bartholomew Fair*, by which it appears, that this play made its first appearance on the stage, not later at least than the year 1589, and this he affirms (upon what grounds I know not) was before Shakespear left Warwickshire to come and reside at London. From these premises Mr. Upton concludes that this play is spurious, and could not possibly be Shakespear's. But his conclusion is a little too hasty. That year was the twenty-fifth of Shakespear's age, and it is scarce conceiveable, that so strong a propensity of genius towards the drama could have lain so long dormant, without exerting itself in some production. This production might have been sent to town, and brought on the stage, before he himself quitted Warwickshire, and might have been the very circumstance that introduced him to his acquaintance with the players upon his first arrival. The internal evidence against the play is much stronger. The fable is at the same time shocking, and puerile, without the least appearance of art or conduct. The characters are unnatural and undistinguishable, or rather absolutely none; whereas those of Shakespear are always strongly marked, beyond those of any other poet that ever lived. The sentiments are poor and trivial. The stile flat and uniform, utterly destitute of that strength and variety of expression, which, with a certain obscurity sometimes attending it, are the distinguishing characters of Shakespear. There are however, scattered here and there, many strokes something resembling his peculiar manner, though not his best manner,

which,



which, as they could not be imitated from him, would incline one to believe, this might possibly be his most juvenile performance, written and acted before his poetical genius had had time to unfold and form itself.

P. 250. *Oppose me, Scythia, to ambitious Rome.*

I cannot discover the least glimmering of sense in this line. Possibly the author wrote,

*Oppose not Scythia to ambitious Rome.*

That is, You do Scythia great wrong in comparing her, in point of cruelty, with ambitious Rome.

P. 263. *This pretty brabble.*

All the other editions concur in reading, 'Th's *petty* brabble,' which I suppose therefore is the genuine expression.

P. 269. ————— *and the bounds*

*Should drive upon the new transformed limbs.*

*Drive upon the limbs*, is an expression which suggests no image to the fancy. I should suspect the author wrote,

*Should thrive upon the new-transformed limbs ;*

that is, after having torn and devoured them.

P. 271. *I come, Semiramis ;—nay, barbarous Tamora.*

I agree with Mr. Theobald, that this passage, as it is now read, is nonsense ; and I think his correction not improbable,

*I come, Semiramis ; nay barbarous Tamora.*

He rightly observes that, *ay*, was very frequently writ, *I*, in the editions of our author's time.

*Ibid. And with that painted cope she braves your nightiness.*

The word, *cope*, is an innovation of Mr. Warbur-

ton's, instead of the common reading, *hope*; and according to him signifies 'a splendid ecclesiastical vestment,' which he also interprets to stand for any 'gay covering' of what kind soever. But this is an abuse of our language without the least warrant or authority. *Cope* signifies no other covering besides the ecclesiastical vestment aforesaid, and the cope of heaven, which is its circumference and extreme boundary. I should suspect the author wrote,

*And with that painted robe.*

P. 284. *Writing destruction on the enemies' castle?*

As the word, *castle*, seems impertinent in this place, Mr. Theobald and Sir Thomas Hanmer had concurred to alter it very judiciously to *casque*, which gives the sense manifestly required by the context. Mr. Warburton, who never lets slip an occasion of insulting these two gentlemen, unluckily for himself happened to think, he had now a fair opportunity of exposing their ignorance, and triumphing in his own superior learning. But let me for once return him his own words, as I can find none fitter for my purpose. Mr. Warburton, 'after ridiculing the sagacity of former editors, at the expence of a great deal of aukward mirth, will stand by it, that the common reading is genuine. But what a slippery ground is critical confidence?' One shall scarcely indeed meet with a more pregnant instance of it than that now before us. To borrow his words once more; 'Nothing could bid fairer for an indisputable refutation; yet 'tis all imaginary.' For it rests wholly on two mistakes, one of a printer, the other of his own. One of his proofs is drawn from a passage in Shelton's Translation of Don Quixote, where, among several kinds of helmets there enumerated, mention is made of a close *casque*. But this is evidently a fault of the press, for a close

*casque*, which is the exact interpretation of the Spanish original, *celada de encaxe*; this Mr. Warburton must have seen, if he had indeed understood Spanish as well as he pretends to do. For the primitive, *caxa*, from whence the word, *encaxe*, is derived, signifies a *box*, or *coffer*, but never a *castle*. His other proof is taken from this passage in *Troilus and Cressida*, vol. vii. p. 474.

————— *and, Diomede,*  
*Stand fast, and wear a castle on thy head:*

wherein *Troilus* doth not advise *Diomede* to wear a helmet on his head; that would be poor indeed, for he always wore one in battle, but to guard his head with the most impenetrable armour, to shut it up even in a castle if it were possible, or else his sword should reach it.

P. 286. *And do not break into these woe-extremes.*

The reading of the latter editions was, *two extremes*, for which Mr. Warburton gives us the unhappily compounded word, *woe-extremes*, which favours more of the emendator driven to his shifts than of the poet, and is not much better than *sorrow-extremes*, which he gives us as its interpretation. In Mr. Theobald's edition we read, *deep extremes*, but Mr. Warburton charges him with inserting this alteration 'on his own authority, without notice given.' As I have not seen any of the ancient editions, I am not qualified to decide this point, but I think this charge very improbable and hastily advanced without sufficient examination. But be this as it will; it is demonstrably evident that Mr. Theobald hath given us the author's own writing, from the answer of *Titus*:

*Is not my sorrow deep, having no bottom?*  
*Then be my passions bottomless with them.*

Where a correct writer would undoubtedly have said,  
for the sake of the grammar,

*Are not my sorrows deep.*

P. 291. *But I, of these, will rest an alphabet.*

We should read, agreeably to the former editions,  
~~wrest~~ *an alphabet*, that is, draw or extract an alphabet from them.

Ibid. *And buz lamenting doings in the air ?*

I have no exception to Mr. Theobald's conjecture,  
*dronings*, instead of *doings*. See his Shakespear restored, p. 184.

P. 295. *And see their blood, or die with this reproach.*

I agree with Mr. Theobald in opinion, that it is more probable the author wrote,

————— *ere die with this reproach.*

P. 296. *Revenge thee, heavens !*

The reading of the former editions, *Revenge the heavens !* that is, Let the heavens revenge, was much better grammar.

P. 301. *And be receiv'd for the Emp'ror's heir.*

We must read, *received*, without an elision, otherwise the metre is lost.

P. 312. *Ruthful to hear, yet piteously perform'd.*

I think we ought to read, *pitilessly*.

## Macbeth.

P. 332. *Of Kernes and Gallow-glasses was supply'd.*

That is, was reinforced with a supply of Kernes and Gallow-glasses. Mr. Warburton needed not to have scrupled

scrupled a mode of expression, of which there are sundry examples in our elder writers, wherein the construction of the noun implied in the verb is transferred to the verb itself.

P. 333. *And fortune, on his damned quarrel smiling.*

Mr. Warburton doth not appear to have understood the common reading, *quarry*, which is a term in falconry, properly signifying the game of the hawk after she hath seized it and is feeding upon it, and metaphorically, havock of any kind. In this place it means the slaughter and depredations made by the rebel. Thus in this same play, p. 410.

————— *to relate the manner,*  
*Were on the quarry of these murder'd deer*  
*To add the death of you.*

Thus in *Coriolanus*, p. 438.

————— *I'd make a quarry*  
*With thousands of these quarter'd slaves, as high*  
*As I could pitch my lance.*

P. 334. *As whence the sun 'gins his reflection.*

Mr. Warburton hath bestowed a deal of physiological criticism on this place, I think to very little purpose. Notwithstanding all his reasonings, the fact, in this island at least, is, that storms and thunder do as frequently take their course from the North, and West, as from the East. The hurricanes always proceed from the North, and turn to the westward. But this was not the point Shakespear had in view. He draws the similitude from a very common appearance; when a clear sky and bright sun-shine are on a sudden overcast with dark clouds, which terminate in thunder and a short but very dangerous tempest, especially in the lochs and narrow em-



barrasted seas of Scotland. It is evident therefore that we ought to prefer the other reading,

*As whence the sun gives his reflection;*

that is, As from a clear sky whence the light of the sun is transmitted in its full brightness. See however the Canons of Criticism, p. 101—103.

P. 334. *So from that spring, whence comfort seem'd to  
come,  
Discomfit well'd.*

The poet doth not mention one syllable of that 'discomfit, rout, and overthrow, at the first onset, till 'Macbeth turned the fortune of the day,' which Mr. Warburton's fertile imagination suggested to him, in order to support a groundless and injudicious emendation. The preceding word, *comfort*, almost necessarily requires, *discomfort* to be opposed to it, to preserve the exactness of the antithesis which is plainly intended; and this reading is supported by the authority of all the editions. Nor is there the least necessity or occasion for Dr. Thirlby's alteration, *well'd*, instead of *swell'd*, which is the common reading, and signifies, boiled up, and overflowed.

P. 335. *As cannons overcharg'd with double cracks.*  
That is, with double charges, a metonymy of the effect for the cause.

*Ibid. Or memorize another Golgotha.*

That is, Or make another Golgotha, which should be as celebrated, and delivered down to posterity with as frequent mention, as the first. See the Canons of Criticism, p. 202.

*Ibid. So should be born that seems to speak things strange.*  
I understand the meaning to be, That appears to be  
upon

upon the point of speaking things strange. Mr. Johnson thinks it beyond doubt that Lenox is made to say,

———*that teems to speak things strange.*

If the text had been, teems with strange tidings, it would have been English, but to *teem to speak* is so far from being a metaphor so natural that it is every day used in common discourse, that it is a mere solecism, of which it would be difficult to find another example.

P. 335. *Where the Norweyan banners flout the sky.*

That is, fill and flaunt in the air, as it were in despite of the sky of this kingdom.

P. 337. *And the very points they blow.*

Mr. Johnson thinks the word, *very*, is of no other use here than to fill up the verse, and therefore would alter it to, *various*, which in truth hath no other use than that he mentions, as the sense of it would be naturally and equally implied if the word were omitted. But I think the word, *very*, adds an emphasis to the expression, and intimates, that the witch had an accurate and distinct knowledge of all these several winds, so as to be able to cull out and employ that which would best serve her purpose.

Ibid. *He shall live a man forbid.*

That is, interdicted and accursed. See Upton's Critic. Observ. p. 302.

P. 339. *Are ye fantastical.*

That is, Mere illusions of the fancy, appearances only and not realities. What that extravagance is, which Mr. Warburton charges such a question with, I do not comprehend; I only know, that it is customary

tomary for those who believe in apparitions to speak to them in the same dubious manner.

P. 341. *His wonders and his praises do contend,  
Which should be thine, or his.*

I suspect the meaning of this most intricate and perplexed passage to be this. The wonders he himself hath heretofore performed, and the praises he hath won, are so equalled by thy present achievements, that he is doubtful to which the preference is due. I am not so confident of having hit upon the sense intended by the poet, as not to wish to see a better interpretation.

P. 342. *This supernatural solliciting.*

That is, intimation and encouragement from powers supernatural, which is still continuing to prompt my desires to something further.

*Ibid. Why do I yield to that suggestion.*

That is, Admit it to dwell upon my mind.

P. 343. ————present fears  
*Are less than horrible imaginings.*

Mr. Warburton hath altered this passage, as he hath done a multitude of others, either because he did not, or because in the rage of emendation, he would not, understand plain English. In the common reading, ‘present fears,’ fear, by an usual metonymy, is put for the object of fear, that is, danger. Thus the sense is, The objects of fear, when present, appear much less considerable than when they are viewed at a distance by a frightened imagination.

*Ibid. Is smother’d in surmise.*

That is, in apprehension, and doubtful thought.

P. 343.

P. 343. *Time and the hour runs through the roughest day.*

I apprehend the sense is, The advantage of time and of seizing the favourable hour, whenever it shall present itself, will enable me to make my way through all obstruction and opposition. Every one knows the Spanish proverb; Time and I against any two. I can therefore by no means concur in Mr. Johnson's emendation,

*Time! on! the hour runs through the roughest day.*  
which appears too studied and artificial to come from the pen of Shakespear; besides that the word, *hour*, used, as it is here, as synonymous to time, is mere tautology.

P. 344. *To throw away the dearest thing he own'd.*  
Mr. Johnson's scruple about the word, *owed*, was unnecessary. It is used by Shakespear indifferently for, *owned*. So also Spencer, *Fairy Queen*, lib. i. cant. iv. stanz. 39.

*But th' elfin Knight, which ought that warlike wage,  
Disdain'd to lose that meed he won in fray.*

And lib. vi. cant. iii. stanz. 2.

*There of the Knight, the which that castle ought.*  
See also the *Canons of Criticism*, p. 76.

*Ibid. To find the mind's construction in the face.*

That is, To construe or collect the disposition of the mind from the countenance. The metaphor is taken from grammatical construction, not from astrological, as Mr. Warburton, nor from physical, as Mr. Johnson, interprets it.

P. 345. *Which do but what they should, by doing every thing.*

*Fief'd tow'rd your life and honour.*

It is sometimes difficult to discover the true reading, when the common text is corrupt, but it is seldom so to detect a false one. The false English of Mr. Warburton's emendation sufficiently explodes it. This critick seems to think, that when he hath put a number of wor's together, which may give the reader a hint of the meaning he aims at, he hath fully discharged his duty; without troubling his head to consider, whether the words are English, or our language will bear that construction in which he hath linked them together. Thus in the passage before us, in the first place, we have no such adjective as, *fief'd*, to signify a person engaged by tenure. The English word is a Feudary. Much less still is, *fief'd towards*, English; for we say, a feudary to, or, under, but not a feudary towards. But least of all will our language admit, *fief'd towards the life and honour of a person*. Though it is acknowledged that the feudary is bound by his tenure to defend the life, and maintain the honour of his lord, yet the tenure still is held of the person, not of his life or honour. The common reading was,

*Safe toward your love and honour;*

which being certainly nonsense, it is possible the poet might have written,

*Serves toward your love and honour,*

without that stop which Mr. Warburton hath added at the end of the preceding line. The sense is, Which have done but their duty, when they have done every thing that may testify and express the love and honour they bear towards you. I am not so highly pleas'd with this conjecture, but I should think



think myself obliged to that reader who could help me to a better. I have not however the good fortune of acknowledging that obligation to Mr. Johnson, who hath given us the following correction;

*Which do but what they should, in doing nothing  
Save towards your love and honour.*

But as these words do not express the sense which he hath assigned them, so I have too high an esteem of him to believe that he can be satisfied with their real sense, which confines the whole duty of these noblemen to their doing nothing inconsistent with the love and honour which they owe their sovereign, instead of doing every thing in their power to give the most effectual proofs of them.

P. 345. *Not accompanied, invest him only.*

This is a mistake of the printer. Read, *unaccompanied*, as in the other editions.

P. 346. *Let not Night see my black and deep desires.*

According to Mr. Warburton; Macbeth conjures the stars to hide their fires, for fear night should see the black purposes he was brooding over. For it seems, as this critick informs us, the stars were lighted up merely for night to see by. Thus hath he degraded a fine sentiment nobly expressed into downright burlesque. How much better was the common reading?

*Let not light see my black and deep desires.*

That is, Let not Light approach me to discover and manifest my treasonable views, though buried in the deepest darkness within me. But Mr. Warburton tells us, 'light cannot well be made a person, though night may.' He had surely forgot that noble invocation of Light which begins the third book of *Paradise Lost*.

P. 346.

P. 346. *I have learn'd by the perfected report.*

That is, as Mr. Warburton condescends to inform us, 'by the prediction fulfilled.' And 'tis well he did inform us, else not a single person of his readers would have guessed at the meaning. But Shakespear wrote English, not riddles. The common reading was, 'I have learned by the *perfectest* report,' that is, by the best accounts I have been able to get upon enquiry. Mr. Warburton hath no other objection to it, but that 'we are not told whom he 'enquired of, and who informed him;' a circumstance, which I believe few other readers would have thought material, or have troubled their heads about.

P. 347. *Which fate, and metaphysical aid, doth seem  
To have crown'd thee withal.*

Mr. Warburton, by thus altering the second line, hath absolutely destroyed the metre, which is entire in the common reading,

*To have thee crown'd withal.*

Nor is the sense defective, as he imagines; for the verb, *seem*, is sometimes used actively, and signifies, to intimate a desire or intent, as is sufficiently proved in the *Canons of Criticism*, p. 148. As to Mr. Johnson's conjecture, *seek*, if it means no more than desire, it is unnecessary; if it signifies, as he interprets it, destine and endeavour, it says too much; for surely whatever Fate had destined would inevitably come to pass, notwithstanding any neglect or impediment on the part of Macbeth.

P. 348. ——— *The raven himself's not hearse,  
That croaks the fatal entrance of Duncan  
Under my battlements.*

I can see no good reason for altering the common reading,

*The*

———*The raven himself is hoarse.*

The messenger had just said, That his fellow servant who brought the tidings of the approach of Duncan had scarce breath to deliver his message. The Lady replies, ‘The raven himself, who croaks the same fatal omen, is hoarse; no wonder then that this fellow who comes upon such an errand should resemble him in his hoarseness: tidings of such dire prognostick should be delivered in no other voice.’ This I take to be the sentiment intended by the poet.

P. 349. *Shake my fell purpose, nor keep peace between  
Th’ effect, and it.*

The sense is, That no compunctious visitings of nature may prevail upon me to give place in my mind to peaceful thoughts, or to rest one moment in quiet, from this hour of my purpose to its full completion in the effect. If the reader is inclined to laugh, I can promise him he will not be disappointed of that entertainment if he turns to the *Canons of Criticism*, p. 165. Mr. Johnson conjectures that Shakespear wrote,

—————*nor keep pace between  
Th’ effect and it.*

and imagines that, to ‘*keep pace between,*’ may signify, to pass between, to intervene; but surely, with all deference to so great an authority in matter of language, the expression was never used in that sense by any English writer, nor is there any analogy by which it may be reconciled to it.

*Ibid.* *You wait on nature’s mischief.*

These words allude to those mischievous spirits, commonly called imps, which were believed to be at the command of witches, and employed by them in executing their malicious purposes in every part of  
the

the creation. For their power of doing mischief was supposed not to be confined to the human species. Agreeably to the traditionary doctrine of witchcraft, Lady Macbeth offers them her breasts to suck at.

P. 349. *This ign'rant present time.*

That is, which, before I received thy letters, had no fore-knowledge, nor gave any presage, of our future grandeur.

P. 350. *Your face, my Thane, is as a book, where men  
May read strange matters.*

That is, Such as will awaken their curiosity, excite their attention, and make room for suspicion.

P. 351. *Unto our general sense.*

If this were admitted to be the true reading, I should understand it to mean, Unto our sense in general. For I know no writer, besides Mr. Warburton, who ever distinguished the sense of feeling by the appellation of the 'general sense.' But the common reading,

*Unto our gentle senses,*

is unexceptionable. The meaning is, Unto the more delicate perceptions of our senses. Even the sight and hearing, against which Mr. Warburton's objection is levelled, are not insensible of the difference, between a clear air in a sheltered situation, and a foggy air in a windy exposure. But see this point more fully examined in the *Canons of Criticism*, p. 103, 104. 191. Mr. Johnson chuses to read *sense* as more agreeable to the measure, to which I should make no opposition, if it did not give occasion to a worse inconvenience, an ambiguity in the sense, as it seems to insinuate, that some one

par-

particular sense was intended by the name of the *gentle sense*. As to the metre, I have already remarked, that, where a verse is divided between two speakers, Shakespear is in general very negligent about it.

P. 353. *But here, upon this bank and shelve of time.*

The common reading,

*But here, upon this bank and school of time,*

gives us a much finer sentiment, and more pertinent to the purpose of the speaker. This present life is called a school, both because it is our state of instruction and probation, and also, because our own behaviour in it instructs others how to behave towards us; as the poet more fully expresses the same thought two lines lower,

*We still have judgment here, that we but teach  
Bloody instructions; which, being taught, return  
To plague th' inventor.*

*Bank*, I apprehend, means the same in this place as bench.

*Ibid. Hath borne his faculties so meek;*

*Faculties*, for authority delegated to him.

P. 356. *This Diamond he greets your wife withal,  
By th' name of most kind hostess, and shut up  
In measureless content.*

The construction requires that we should read,

—————*and is shut up.*

P. 357. *If you shall cleave to my consent, when 'tis;*  
That is, If you shall cleave to that party which consents to my advancement, whenever the opportunity may offer.



P. 358. *And on the blade of th' dudgeon.*

There was no reason for altering the common reading,

*And on thy blade and dudgeon;*

for a *dudgeon* signifies a haft as well as a dagger. See Lye's Etymologicon. Besides, Mr. Warburton's correction corresponds but ill with the context, which is addrested to the imaginary dagger, whereas that is mentioned here in the third person.

Ibid. ————— *and wither'd murder,*

————— *thus with his stealthy pace,*

*With Tarquin's ravishing strides, tow'rd his design  
Moves like a ghost.*

Mr. Johnson informs us that the reading of all the editions before Mr. Pope's was, *sides*, and not, *strides*; and further objects, that a ravishing stride is an action of violence, impetuosity, and tumult, very unlike the stealthy pace of a ravisher, or an assassin; and from these premises concludes the true reading to be,

*With Tarquin ravishing, slides tow'rd his design:*

adding, that Tarquin is in this place the general name of a ravisher. To all which I have this to say, That I understand the poet very well when he mentions Tarquin's ravishing strides, that they are no other than those strides which conducted him to the intended rape. But to tack Tarquin or the ravisher, and that too in the very act of ravishment, as a companion to the murderer stalking towards the perpetration of his crime, is so absurd a circumstance, that all the respect I justly have for Mr. Johnson's great abilities, ought not to restrain me from calling it by its true name, nonsense. But in truth, the ob-

objection to the common reading is founded wholly in a mistake. Whoever hath experienced walking in the dark must have observed, that a man under this disadvantage always feels out his way by strides, by advancing one foot, as far as he finds it safe, before the other, and that if he were to slide or glide along, as ghosts are represented to do, the infallible consequence would be his tumbling on his nose.

P. 359. *And take the present horror from the time,  
Which now suits with it.*

Mr. Warburton admirably well explains the horror here meant to be *silence*; and of course Mr. Johnson's most astonishing correction and interpretation falls to the ground.

P. 361. *Sleep that knits up the ravel'd sleeve of care.*

Mr. Seward in his notes on Fletcher's Two Noble Kinsmen, vol. x. p. 60. very ingeniously conjectures, that the genuine word was *sleave*, which it seems signifies the ravelled knotty gouty parts of the silk, which give great trouble and embarrassment to the knitter or weaver. So that sleep is said, by a very expressive metaphor, to knit up and reduce to order all that confusion and vexation in which our cares and solitudes had involved our waking thoughts.

P. 365. *And prophesying with accents terrible  
Of dire combustion, and confus'd events,  
New hatch'd to th' woeful time:  
The obscure bird clamour'd the long-long night.*

The sense is plainly no more than this; And prophecies of dire combustion, and confused events, newly vamped up and adapted to the woeful condition of the time, were uttered with terrible accents. We may therefore return Mr. Warburton's *aunts* on

his hands again, which, whatever share they may be supposed to have in the utterance of these prophecies, were certainly not indispensably necessary to be here mentioned. In truth the appellation of *aunts*, is, I believe, never used to denote generally ‘matrons or old women,’ at least it is not so in the passage quoted from the *Midsummer Night’s Dream*, where it should be literally interpreted, as the satire is particularly pointed at the narrative loquacity of an old maiden aunt. Mr. Johnson chuses to put a full stop at the end of the second line, and to apply the epithet *new hatch’d* in the third line to the owl, or obscure bird, mentioned in the fourth. But he certainly had not sufficiently considered this matter, and upon review would scarce approve of the owl hooting from the moment it was hatched, and filling that whole night with its clamours.

P. 368. ————*their daggers*  
*Unmanly reech’d with gore.*

This passage seems to have been the *Crux Criticorum*. Besides Mr. Warburton, the author of the *Canons of Criticism*, p. 55, 56. Mr. Seward in his notes on *Beaumont and Fletcher*, vol. i. p. 380. and vol. ii. p. 276. and Mr. Johnson, have severally exercised their critical sagacity in restoring or explaining it; but none of them, I think, with entire success. The ancient reading was,

Unmannerly breech’d *with gore*:

Mr. Warburton’s conjecture, *reech’d*, is fully and unanswerably exploded by the author of the *Canons of Criticism*, who attempts to vindicate, or rather to excuse the common reading, *breech’d*, which he interprets, ‘covered with gore, as a man is by his breeches.’ But the reader, I believe, will agree with me, that the ridicule of such a reading is too striking, to be palliated by any excuse whatever.

Mr.

Mr. Seward mentions another interpretation, ‘stained with gore up to the *breeches*, that is, to their hilts.’ But, as he very justly observes, though the lower end of a cannon is called its *breech*, yet the *breech* of a dagger, is an expression which neither is commonly used, nor could be used with propriety. He conjectures the true reading to have been, *bat’b’d*, that is, gilt; and adduces some instances from Fletcher, which seem fully to prove the use of the word in that signification. I should however prefer the conjecture of Mr. Johnson, *drench’d* with gore, as approaching nearer the old reading. But even thus the passage is not yet compleatly restored. For what shall we make of the epithet, *unmannerly*, in the common reading? Mr. Seward indeed interprets it to stand for, *immorally*, and thinks the idea very proper in this place. I must beg leave to differ from him in both these respects. He assigns the word a signification in which, I apprehend, it is never used; and if it were, yet such use of it in this place would be very improper, since there can be no immorality in a dagger’s being stained with blood, which is the very purpose for which it was made. Mr. Warburton therefore hath altered the word to, *unmanly*, which he interprets to mean, *cowardly*; and in this he is followed, or rather indeed preceded, by Mr. Johnson. But there is as little propriety in this idea, as in that we have just censured. It is indeed unmanly, and cowardly, to stab a man in his sleep; but the cowardice is in the mind of the murderer availing himself of that advantage, not in the circumstance of the dagger employed by him being stained with blood, which indicates neither courage nor cowardice. The same objection lies equally against Mr. Seward’s interpretation of this word, which he would have to signify inhumanly; for there is no more inhumanity than cowardice in a dagger being thus circumstanced. Both these qua-

fications of the action must arise from circumstances, in which the bloody stains of the dagger have no concern. Besides, Mr. Seward attributes to the word a signification which is not warranted by the usage of our language. *Unmanly* denotes a quality which refers to a man as distinguished by his sex, not as belonging to the human species in general. Having thus enumerated the several attempts of our criticks to re-establish this faulty passage, I may now be permitted to lay before the reader my own conjecture, in which however I would not be thought to place too much confidence, though I think it less exceptionable than any other which hath yet been offered to the publick. It is this,

—————*their daggers*

In a manner lay drench'd *with gore* :

that is, They appeared as if they had been drenched in gore. The qualifying form of expression, *In a manner*, seems to have a peculiar propriety in this place. It is well known, that a dagger, the substance of which is steel, cannot imbibe blood, nor be saturated with it like a sponge, which is the idea given by the word, *drenched*, but it may appear as if it were so. This difference between the reality and the appearance is properly intimated by the phrase, *In a manner*, which is of exactly the same import as those other forms, *if I may so express myself*, or, *as the appearance would lead one to imagine*.

P. 369. *Against the undivulg'd pretence I fight  
Of treas'nous malice.*

Mr. Warburton would have, *pretence*, to signify, 'deed or act,' which I apprehend it never doth. I think the passage may be literally interpreted; I fight against whatever yet undivulged pretence may be alledged by treasonous malice in justification of this horrid crime.

P. 370.



P. 370. *Threaten this bloody stage.*

That is, Threaten this kingdom, the stage on which blood hath been so recently spilled. See the Canons of Criticism, p. 129. where Mr. Warburton's most extraordinary emendation, and his critical reasonings upon it no less extraordinary, are sufficiently exposed.

P. 371. *A faulcon, towring in her pride of place.*

That is, at the very top of her soaring.

Ibid. *Beauteous and swift, the minions of their race.*

Mr. Theobald, with great probability in my opinion, conjectures the poet wrote,

—————*the minions of the race;*

that is, Excellent racers.

P. 372. *Carried to Colmes-hill.*

Read, *Colmes-kill*. See p. 336.

Ibid. *As upon thee, Macbeth, their speeches spine.*

That is, manifest the lustre of their truth by their accomplishment.

P. 374. —————*and, under him,*  
*My genius is rebuk'd; as, it is said,*  
*Anthony's was by Caesar. He cbid the sisters.*

Mr. Johnson proposes the rejection of a part of this passage, to wit,

—————*as, it is said,*  
*Anthony's was by Caesar.*

for two reasons; the first, That it weakens the author's sense, by the intrusion of a remote and useless image into a speech hurrying from a man wholly  
C c 4 possessed

possessed with his own present condition, and therefore not at leisure to explain his own allusions to himself. What I have to offer in answer to this reason is, That it is certain that this circumstance of the predominancy of the genius of Cæsar over that of Anthony had made a strong impression on the mind of Shakespear, as is evident from its being made the subject of an entire Scene in his Anthony and Cleopatra, vol. vii. p. 132, 133. Those unknown and unaccountable powers in nature, whose operations, though they transcend the beaten track of common experience, are however understood to be sometimes undeniably manifested in their effects, and are therefore referred up to that awful and mysterious obscurity in which things supernatural and divine are of necessity involved, have a wonderful effect in poetry, and strike the imagination with uncommon force. It is no wonder therefore, that when Macbeth is introduced calmly deliberating on his present situation, and the whole state of his affairs, as he undoubtedly is in this monologue, the poet should judge it very natural upon his observation of the superiority of Banquo's genius to his own, that the parallel instance in the case of Octavius and Anthony should, upon this occasion, suggest itself to his recollection, as it would be a strong confirmation of his present apprehensions, and push him on to those steps which he is upon the point of taking to relieve himself from them. As to Mr. Johnson's second reason, that the numbers are injured, as this injury is only the substitution of an anapaest for an iambick, it requires no answer. If we were to pay any attention to it, we must by the same rule alter many thousand lines in Shakespear, and a much greater number still in Beaumont and Fletcher, and I doubt whether there is one of our dramattick poets who would escape this discipline.

P. 375. *To make them Kings : the seed of Banquo Kings :*

Mr. Upton in his Critic. Observ. p. 49. hath given great spirit to the sentence by pointing it thus,

*To make them Kings : the seed of Banquo Kings !*

Ibid. *Rather than so, come Fate into the list,  
And champion me to th' utterance !*

The sense is, Rather than this shall happen, let Fate herself enter the lists, and take on her the part of a champion in mortal combat against me. This interpretation is agreeable to Mr. Johnson's apprehension of this passage ; not so to that of Mr. Warburton, who poorly supposes ' Fate was to act the part of the marshal only, and to preside over and direct the punctilios of the ceremonial.'

P. 376. *So weary with disastrous tuggs with fortune.*

Here again Mr. Warburton did not, or would not, understand English. The common reading was,

*So weary with disasters, tugg'd with fortune.*

To which he objects, that ' it expresses but half the idea ; viz. that of a man tugged and haled by fortune, without making resistance.' But the very words, *tugging*, and *haling*, imply resistance, without which, a man might be said to be led, but there could be no tugging or haling. Besides this, he says, '*tugg'd with fortune*, is scarce English.' Just as good English as, *weary with disasters*, in both which expressions the preposition, *with*, is used for, *by*, as it frequently is, to express the agent or instrument. The construction is, *So weary with disasters*, so tugged with fortune.

P. 377. *Acquaint you with the perfect spy o' th' time,  
The moment en't.*

The word, *spy*, is here used for espyal or discovery,  
and,

and, the *perfect spy of the time*, means the exact intimation of the precise time, or as the poet himself immediately interprets his own words, ‘The moment on’t.’ There can therefore be no difficulty about their explanation. Whether the poet hath properly expressed himself or not is beside the present question, but we are at least sure we know his meaning. Mr. Johnson thinks the third murderer, who joins the two others afterwards at the place of action, is the person denoted by the appellation of ‘the perfect spy.’ But this cannot be; for Macbeth promises the two that he will bring them acquainted with this perfect spy, which yet he is so far from doing, that the third murderer when he joins the others is absolutely unknown to them, and they hesitate for some time whether they shall admit him into their company.

P. 378. *We have scotch’d the snake, not kill’d it.*

Mr. Upton, in his Critic. Observ. p. 169. vindicates the common reading, ‘*scorch’d the snake,*’ in which he supposes there is an allusion to the heads of the hydra, scorched as they were cut off, to prevent their sprouting again. But this interpretation, though ingenious, doth not, as I apprehend, so well correspond to what immediately follows,

*She’ll close, and be herself.*

P. 379. *The shard-born beetle.*

Shards are properly rubbish. See Cotgrave.

P. 380. ——— *Light thickens, and the crow  
Makes wing to th’ rooky wood:*

It happens at present with Mr. Warburton that second thoughts are best. There is no reader but readily understands this phrase to mean, light grows dim. Mr. Roderick in the Canons of Criticism, p. 136.

p. 136. objects to the epithet, *rooky*, given to the wood to which the crow resorts at night, as being tautological, and would therefore substitute, *murky*, or *dusky*. But I can see no reason why the crow must be taken here in a loose acceptation for a rook, and if it be not so taken, there can certainly be no tautology in saying the crow flies towards the wood which is the common resort of rooks.

P. 380. *He needs not our mistrust, since he delivers  
Our offices, and what we have to do,  
To the direction just.*

This is the reading of Mr. Theobald's edition, whether from all or from any of the more ancient copies, or from conjecture merely, doth not appear from his second edition, which is the only one I have. Mr. Pope's edition gives us,

*He needs not to mistrust,*

which reading Mr. Johnson prefers, because it is favourable to the imagination he had entertained, that the third murderer was the perfect spy mentioned before, as he supposes, by Macbeth. But surely it is not difficult to decide between the two readings. In that of Mr. Theobald, we have a consistent context, every part of which corresponds with the general scope of the scene. One of the two murderers who had already made their appearance discovers a mistrust of the third, as being a stranger to them, and questions him by whose order he took upon him to join them. To this his companion very naturally replies, Your mistrust of him is quite needless, since the account he gives of the business we are employed in, and the course in which we are to proceed, is exactly agreeable to the directions we ourselves have received. In Mr. Pope's reading every thing is distorted and unnatural. The first question implies a distrust in one of the two hired  
mur-



murderers of their new companion. The reply of the other supposes this latter to have discovered a mistrust, which however no where appears, of them, and aims at removing it by alledging a reason, which is indeed very extraordinary, in their justification; He needs not mistrust us, for he hath told us our business, and what we have to do. Then follows the exhortation, which is full as extraordinary;

*To the direction just.*

Take care to conform with exactness to your instructions. This emendation of the pointing is perfectly in the same taste with that of Mr. Warburton in his notes on Henry the Eighth, p. 446.

*These are but switches.——To 'em.*

And another of Mr. Johnson's own, which we have already examined,

*Time! on! the hour runs through the roughest day.*

This naked exposition of the merits of the several readings, is sufficient to direct the reader's judgment concerning them.

P. 382. *You know your own degrees, sit down:  
At first and last, the hearty welcome.*

Mr. Johnson hath with great probability, in my judgment, altered the text thus,

*You know your own degrees, sit down: To first  
And last, the hearty welcome.*

*Ibid. 'Tis better thee without, than he within.*

I cannot but approve too Mr. Johnson's emendation of this passage,

*'Tis better thee without, than him within.*

That is, as that gentleman interprets it, I am more  
pleased

pleased that the blood of Banquo should be on thy face, than in his body.

P. 383. ———— *the feast is sold,*  
*That is not often vouched, while 'tis making*  
*'Tis given with welcome.*

Mr. Warburton hath chosen the worst reading, 'the feast is *sold*;' How sold? or for what? Mr. Pope hath given us a much better in my opinion,

————— *the feast is cold.*

P. 384. ———— *Oh, these flaws and starts*  
*(Impostors to true fear)*

Mr. Warburton hath tolerably well explained this passage, sufficiently at least to shew that it wants no correction. Mr. Johnson however would alter it to

*Impostures true to fear.*

But the interpretation he hath given of this conjecture is such, that I can neither understand it, nor conceive how it can be expressed by these words. It is this, 'These symptoms of terror and amazement might better become impostures true only to fear, might become a coward at the recital of such falsehoods as no man could credit whose understanding was not weakened by his terrors.' If the reader can make any thing pertinent, or even plausible, out of this, he is welcome to it.

P. 385. *Ere human statute purg'd the gen'ral weal.*

The reading of all the preceding editions is, 'the *gentle weal*,' that is, in my apprehension, the community civilized, and reduced to the condition of social life. As this reading seems liable to no just exception, either with regard to the sense, or to the expression, it certainly ought not to have been altered.

ed. That the word, *weal*, signifies, the common weal, or body politick, appears from another passage in this very play, p. 416.

*Meet we the med'cine of the sickly weal.*

See the Canons of Criticism, p. 191.

P. 385. ————— *to all, and him, we thirst,*  
*And all to all.*

Mr. Warburton's interpretation of this passage sufficiently justifies the common reading, and renders Mr. Johnson's alteration,

*And hail to all.*

quite unnecessary.

P. 386. *If trembling I inhibit.*

If this reading be right, I suppose the meaning must be, If out of fear I interpose my sovereign power to restrain thee.

Ibid. ————— *Can't such things be,*  
*And overcome us like a summer's cloud,*  
*Without our special wonder?*

Mr. Warburton, contrary to the authority of all the editions, hath taken these lines from the beginning of Macbeth's speech, and added them at the close of his Lady's which immediately precedes it. But he did not consider, that by this alteration he makes Lady Macbeth contradict her own declared sentiments. She had but just before been expostulating with her husband upon these imaginary sights, and treating them as the very painting of fear, as unmanly folly, becoming none but old women at a winter's fire; but now she acknowledges the reality of these things, and would only persuade him not to express so much wonder at their appearance. It would be absurd therefore to attribute these lines

to her; and in consequence we must restore the old reading,

—————Can *such things be*.

Thus the sense will be; How can you blame me? Is it possible that such strange sights should really be, and should take possession of our senses for a certain portion of time, like summer clouds which fly over our heads, and for a time are visible too, though both at length equally vanish; is it possible, I say, for these things to be, and to affect our senses so strongly, without exciting in us a wonder more than common? The verb, *overcome*, signifies in this place, to pass over.

P. 386. *You make me strange*  
*Ev'n to the disposition that I owe.*

The verb, *owe*, is used here for, *own*. See our note on p. 344. of this play. Thus the sense is, You make even my own disposition, which I am so well acquainted with, a matter of wonder and astonishment to me, when I see, that those horrid sights, which so much affright me, make not the least impression on you. Mr. Johnson, not being acquainted with this sense of the verb, *owe*, changes it to, *know*, and by that means strangely disfigures this passage, by giving it a sense which the poet never dreamt of.

P. 387. *Augurs, that understood relations.*

By *relations*, it is not improbable Shakespear might understand, those hidden ties, by which every part of nature is linked and connected with every other part of it, continually operates upon it, and is operated upon by it, in virtue of which connections the whole or created nature past, present, and to come, is truly and properly one. If this be his meaning, as I believe it is, his own natural good understand-  
 ing

ing had opened to him a vein of philosophy, which hath since done so much honour to the name of Mr. Leibnitz.

P. 388. *Come, we'll too sleep.*

The other editions give us, *we'll to sleep*, which I suppose is the right reading. That in the text may be only a mistake of the printer.

P. 390. ———— *and receive free honours.*

That is, Receive honours which are not the rewards of slavery to a tyrant. See the Canons of Criticism, p. 197.

Ibid. ———— *And this report  
Hath so exasp'rated their King, that he  
Prepares for some attempt of war.*

It is evident that we should read, *the King*, that is Macbeth, not the King of England, from the question which immediately follows,

Len. *Sent he to Macduff?*

P. 391. *Twice, and once the hedge-pig whin'd.*

Mr. Upton in his Critic. Observ. p. 170, 171. hath shewn, that there was no necessity for altering the ancient reading,

*Thrice and once the hedge-pig whin'd.*

P. 392. *In the poison'd entrails throw.*

See this reading fully vindicated, and Mr. Warburton's unaccountable emendation, *entremes*, justly exploded in the Canons of Criticism, p. 71.

P. 397. *Time, thou anticipat'st my dread exploits.*

To *anticipate*, signifies in this place to disappoint by using the means of prevention, not simply to defeat;



feat; for this last verb doth not mean the doing a thing beside expectation, as Mr. Warburton inconsiderately interprets it.

P. 398. *The flighty purpose never is o'ertook,  
Unless the deed go with it.*

The sense is, Unless the action or execution keeps even pace with the purpose, if any delay is suffered to intervene between them, the former will never overtake the latter, the purpose will never be completed in the actual performance.

Ibid. *And all unfortunate souls.*

I believe the poet wrote, 'and all *th'* unfortunate souls.'

Ibid. *That trace him in his line.*

I apprehend the meaning is, Those that may be traced up to one common stock from which his line is descended, or, all his collateral relations. The metre, it must be confessed, is a foot too long; but as I think this a subordinate consideration, to which that of the sense ought always to have the preference given it, I cannot for that reason approve of Mr. Johnson's correction,

*That trace his line.*

An expression which I must own I do not understand.

P. 399. *The fits o' th' season.*

That is, What befits the season.

Ibid. ———— *when we are traitors,  
And do not know ourselves:*

that is, to be so. See this construction illustrated in Mr. Upton's Critic. Observ. p. 321, 322.

P. 399. ————*when we hold rumour*  
*From what we fear.*

To *hold rumour*, seems to mean here, to interpret rumour. If the words will bear this sense, as I conceive they will, there will be no occasion for either of Mr. Johnson's conjectures; but I think it certain that there is not the least ground for suspecting any intermediate lines to have been lost, as the sense is every where compleat.

Ibid. *But float upon a wild and violent sea*  
*Each way, and move.*

Mr. Johnson apprehends the expression to be left imperfect, and that Rosse, who was about to proceed, being overpowered by tenderness breaks off abruptly. I should rather think this is one of those anomalous constructions by which the stile of Shakespear is confessedly characterized, and that the order of the words intended by the poet is, *But float and move each way upon a wild and violent sea.*

P. 401. *To fright you thus, methinks, I am too savage;*  
*To do worship to you were fell cruelty.*

This idle emendation of Mr. Warburton's is very properly exploded in the Canons of Criticism, p. 36, 37. We ought certainly to restore the ancient reading,

*To do worse to you were fell cruelty.*

I apprehend that Shakespear intended by this passage to give the reader to understand, that this messenger was one of the murderers employed by Macbeth to exterminate Macduff's family, but who, from emotions of remorse and pity, had outstripped his companions, to give timely warning of their approach. In this view these lines may be thus interpreted; Methinks, even the bare frightening you  
thus

thus is a task of so much cruelty, that I cannot go through it without the utmost reluctance; but to do worse to you, (under which general expression the messenger veils the horrid errand he was sent to execute) were fell cruelty indeed. The remorse of the deputed murderer is very naturally represented as greatly heightened by the sight of the unsuspecting Lady and her innocent child.

P. 402. *Bestride our downfallen birth-doom.*

I cannot agree with Mr. Johnson, that we ought to read, *birthdom*, though we both concur in the meaning here intended, which is birth-right or inheritance, those honours and privileges which have been derived down to us from our ancestors, and confirmed by the laws and constitution of our country. This is the very idea expressed by the word, *birth-doom*; whatever is deemed and adjudged by the laws to be the right and inheritance of our birth.

*Ibid. As if it felt with Scotland, and yell'd out  
Like syllables of dolour.*

See the Canons of Criticism, p. 40.

P. 403. ————— *and wisdom  
To offer up a weak, poor, innocent lamb.*

That is, And 'tis wisdom. See this elliptical construction illustrated in Mr. Upton's Critic. Observ. p. 314, 315.

*Ibid. Those precious motives.*

*Motives* signify in this place, whatever may be supposed to have the strongest influence on a man's actions.

*Ibid. His title is appear'd.*

Mr. Pope was misinformed. *Affair'd*, or rather,  
D d 2 *offer'd*.

*asseered*, is a law term which signifies estimated, proportioned, adjusted; not, *confirmed*. The word is used here in its common acceptation, for affrightened. So that the sense is, His (that is, Malcolm's) title to the crown is affrightened from asserting itself; or, in plainer English, He is affrightened from asserting his title to the crown.

P. 404. *Sudden.*

That is, precipitate in his violence.

P. 405. *This avarice  
Strikes deeper.*

There was no reason for altering the common reading,

*Sticks deeper;*

which is as good English as what Mr. Warburton hath substituted for it, and signifies, is more deeply rooted. When we consider the roots as having already penetrated the ground, we as properly say, they *stick* deep in it, as we say, they *strike* deep into it, when we consider them as growing and in the act of penetrating.

Ibid. ——— *grows with more pernicious root  
Than summer-teeming lust.*

*Teeming*, is a term appropriated to the female, and seems a very odd epithet for the lust of the male. The common reading,

*Than summer-seeming lust,*

gives a very apt and proper sense; that is, Which hath no other inconvenience than that of an extraordinary heat for the time, such as we commonly experience in summer, and which is of no long duration. However, as the integrity of the metaphor, which is taken from the growth of a plant,

and

and particularly the root of it, is not well preserved,  
I am rather inclined to believe the poet wrote,

*Than summer-feeding lust ;*

that is, Than lust which, like a summer plant, runs  
up to seed during that season, and quickly after-  
wards dies away.

P. 407. *All ready at appoint.*

I see no reason why the old reading,

*All ready at a point,*

may not signify, All ready at the same time and  
place, as well as this conjecture of Mr. Warburton's.  
I am however inclined to believe this latter may be  
right, but then I would interpret it differently, All  
ready provided with arms and every other habili-  
ment of war.

Ibid. ————*and the chance of goodness,*  
*Be like our warranted quarrel !*

I cannot say I am at all satisfied with the interpreta-  
tions either of Mr. Warburton or Mr. Johnson. I  
conceive the sense of the passage is rather this ; And  
may the success of that goodness which is about to  
exert itself in my behalf, be such as may be equal to  
the justice of my quarrel.

Ibid. *Such welcome and unwelcome things at once ;*  
*'Tis hard to reconcile.*

The semicolon, instead of a comma, at the end of  
the first line, spoils the construction. The sense is,  
The pleasing, and the disagreeable accounts you  
have given of yourself, almost in the same breath,  
make it a difficult matter to ascertain upon the in-  
stant the real truth resulting from them, and to  
throw off all hesitation.



P. 412. *That, Sir, which I will not report after her.*

Mr. Warburton thinks it should rather be, *repeat*. His reason, if he had vouchsafed to give it, must have been curious.

P. 413. *I will set down what comes from her, to fortify my remembrance the more strongly.*

So Mr. Warburton tells us ‘both the sense and expression require we should read.’ That the memory may be assisted by putting words in writing, every body readily apprehends, but how it should be fortified by it, is not perhaps so easy to conceive. The former reading,

——to satisfy my remembrance,

is a much better expression, and gives a much better sense. The meaning is, I will take it down in writing for the better satisfaction of my memory, when I have occasion to recollect it; that my memory may be the more effectually satisfied of the exactness of its report. The *remembrance* doth not stand here for the faculty, but, by a very easy metonymy, for the mind in the exercise of it, or remembering.

P. 414. *God, God, forgive us all!*

I think Mr. Pope’s reading is more natural,

*Good God, forgive us all!*

*Ibid. My mind she ’as mated;*

that is, terrified, dismayed.

P. 416. *Meet we the med’cine of the sickly weal.*

Mr. Warburton tells us ‘we should read, *medecin*,’ for that ‘both the sense, and pronoun, *him*, in the ‘next line, require it.’ I take it Shakespear wrote English, and therefore we should read English,  
and

and not a word unknown to that language, and very justly so, because it is very difficult to distinguish it in common pronunciation from *medecine*, and to avoid the ambiguity which would attend it. But in truth neither sense nor grammar require any alteration. Malcolm is denoted in this line by the appellation of *the medecine of the sickly weal*, and to him, and not to the medecine, the pronoun, *him*, in the next line refers.

P. 419. *We learn no other, but the confin'd tyrant  
Keeps still in Dunfinane.*

If Mr. Warburton had understood the nature and rules of our dramatick metre, he would not have pronounced that the measure was spoiled by the admission of an anapæst instead of an iambick in the fifth place of an hypercatalectic verse. We may therefore safely recall the old reading,

*We learn no other, but the confident tyrant.*

For as to what he adds, that ‘an epithet is given to the tyrant which did not belong to him, namely, *confidence*, or reposing himself securely on any thing or person,’ he is strangely overseen; since in the very next preceding scene, Macbeth himself professes the most entire confidence in the prediction of the wayward sisters. Besides Mr. Warburton’s epithet adds nothing to the sense, but what is as fully expressed in the very next words. See the Canons of Criticism, p. 37, 38. where the reader may observe a small mistake in accounting the particle, *but*, to be a short syllable, whereas it is undoubtedly long in this place in virtue of the accent, and must be so pronounced, or the verse is lost.

*Ibid. For where there is advantage to be given.*

I entirely agree with Mr. Johnson in his restitution of this passage, He reads,

D d 4

For

*For where there is advantage to be gone :*

and rightly interprets, advantage, to mean, in this place, opportunity.

P. 421. *There would have been a time for such a word.*

*Word*, here stands for the notice delivered by it. The sense is, There would have been a time when this ill news would have met me much less improperly than at present, when I am already in a manner overwhelmed by such a multitude of other cares and apprehensions. I should then have been better prepared to support this affliction. I see no reason therefore for admitting Mr. Johnson's alteration,

*There would have been a time for——such a world!* which in other respects too is both awkward and improbable.

Ibid. *To the last syllable of recorded time.*

Mr. Johnson understands the epithet, *recorded*, to mean, destined; and, I think, rightly.

Ibid. *And all our yesterdays have lighted fools  
The way to dusky death.*

The common reading,

*The way to dusty death.*

that is, as Mr. Johnson rightly interprets it, The way to their graves, being unexceptionable, and supported by the authority of the first folio, should not have been altered. Mr. Upton, in his Critic. Observ. p. 55. hath very well explained and illustrated it by a similar expression in the Psalms. As to Mr. Warburton's conjecture, there was little necessity for turning the epithet of death into an antithesis, and still less, if possible, for informing the reader by it, that light was necessary in order to find

find the way to death. As to the reading of the second folio,

*The way to study death,*

which Mr. Upton thinks an alteration made by Shakespear himself, I must beg leave to differ from him. The study of death was never the employment of fools; nor doth the passage he alledges to prove it, imply the least hint of that kind.

P. 422. *I pull in resolution.*

Mr. Johnson's ingenious conjecture,

*I pall in resolution,*

is, I verily believe, the genuine reading.

Ibid. *There is nor flying hence, nor tarrying here.*

Mr. Pope's edition gives us a better reading,

*There is no flying hence, nor tarrying here.*

## C. Marcius Coriolanus.

P. 434. *To scale't a little more.*

See Upton's Critic. Observ. p. 306.

P. 435. *Or steed the leg.*

'Tis a mistake of the printer. Read, *Our steed the leg.*

P. 437. ——— *What would you have, ye curs,  
That likes not peace, nor war?*

The excessive affectation of subtilty misled Mr. Warburton into this violent construction. The common reading,

*That like nor peace nor war?*

to

to a common understanding is plain enough, and would meet with no difficulty. The meaning is, Neither peace nor war can satisfy you, or content you: In war you are always afraid of the consequences; and in peace your pride won't let you be quiet, or think any treatment of you, however kind and favourable, equal to your deservings. But Mr. Warburton by a long train of profound reasonings hath discovered, that 'the mob must necessarily love peace, because it brings with it an increase of wealth and power.' Whereas the very contrary of this was the constant experience of the Roman republick. In peace the Plebeians were always most oppressed, because the Patricians had then less need of their assistance; whereas in time of war they were obliged to pay court to them for their own preservation.

P. 438. *To make him worthy, whose offence subdues him.*  
That is, whose offence hath brought him to condign punishment.

P. 439. *Shouting their emulation.*

One would think that the sense was so plain that it could not easily be mistaken, Shouting as if they strove who should shout loudest. Yet Mr. Warburton, not understanding the elegance of the expression, rather thinks Shakespear wrote,

*Suiting their emulation.*

That is, according to him, 'they threw their caps so high as a suitable demonstration of their aspiring thoughts;' though Coriolanus himself had said but a few lines before, that their thoughts aspired no higher than barely to get bread, in order to preserve themselves and their families from starving.

P. 440.



P. 440. *Right worthy you priority.*

Read, agreeably to Mr. Pope's edition, '*your* priority.' It is probably only a mistake of the printer, though Mr. Theobald's edition concurs in it.

P. 442. *Of his demerits rob Cominius.*

I am inclined to believe with Mr. Roderick, that, *demerits*, stands in this place for, *merits*, simply. See the Canons of Criticism, p. 237, 238.

P. 443. *If they set down before 's, 'fore they remove  
Bring up your army.*

Mr. Warburton, in explaining this conjecture, hath made a very pleasant blunder, which the vulgar would be apt to call a bull. His interpretation is, 'Before that power already on foot' (which, by the bye, must mean the Roman army, for that is the only power here talked of) 'be in motion, bring up your army.' It will perhaps puzzle Mr. Warburton's philosophy to explain, how the Roman power could set down, and lay siege to Corioli, before they were in motion. But the common reading,

*If they set down before 's, for the remove  
Bring up your army,*

was perfectly right, if he had but endeavoured to understand it. The sense is, In order to oblige them to raise the siege, bring up your army; in the mean time we are fully sufficient to guard the city.

P. 450. *Who, sensible, out-does his senseless sword.*

I think the common reading, *out-dares*, that is, feels less fear, has less apprehension of danger, though it be an hyperbolical expression, hath greater propriety than Dr. Thirlby's emendation. It is the sense, and not the deed, which is the point of the  
pre-

present comparison. For where would be the wonder, that a sensible agent should do more than a senseless instrument, which is incapable of doing any thing, further than it is employed by that, or some other, agent?

P. 451. *Thou wortheist Marcius.*

There should be a full stop at the end of this line, for the next is addressed to the trumpeter.

P. 452. ————— *Ye Roman Gods,  
Lead their successes, as we wish our own.*

So Mr. Warburton tells us we should read, because this is ‘an address or invocation.’ It is so; but no reason requires that it should be a direct one, rather than an oblique one in the third person, as in the common reading,

————— *The Roman Gods.*

P. 455. *Ob! me alone, make you a sword of me.*

This is undoubtedly nonsense. I conceive we should read,

*Let me alone; make you a sword of me?*

Ibid. *And four shall quickly draw out my command.*

What sense the word, *four*, can have here is difficult to guess. Perhaps the poet wrote,

*And so I shall quickly draw out my command.*

That is, As the troops march by, I shall readily draw out such as are fittest to make up the party which is to act under my command, according as I shall find them most eager to be employed in this service.

P. 459.

P. 459. *To us, that give you truly.*

The sense and construction both seem to require that we should read,

*To us, that give't you truly.*

Ibid. *To undercrest your good addition,  
To th' fairness of my power.*

I understand the meaning to be, To illustrate this honourable distinction you have conferred on me by fresh deservings to the extent of my power. To *undercrest*, I should guess, signifies properly, to wear beneath the crest as a part of a coat of arms. The name or title now given seems to be considered as the crest, the promised future achievements, as the future additions to that coat.

P. 461. ———— *I'll potch at him some way,  
Or wrath, or craft may get him.*

I know no such English word as, *potch*; I suppose we should read,

————— *I'll poach at him some way.*

The sense is, Since I cannot master him while I observe the laws of fair hunting, I will try if I cannot do it by entrapping him by some means or other, so that either open valour or craft may at length get the better of him.

Ibid. *Embarrments all of fury.*

As this is a word quite new from Mr. Warburton's own coinage, from whence he hath so plentifully besprinkled our poet's works with terms of base alloy, I am not much inclined to accept it for current. The reading of the former editions was, *embarkments*. Why may not this word have the same meaning as, *embargo*, derived from the Spanish,

em-

*embargar*, to arrest, stop, or stay; whence also in the same language, *embargacion*, an arresting, or stopping? Or if the reader should think it necessary that a new word should be coined for the occasion, why not as well *embargments*? Mr. Warburton's cavil about the uniformity of the metaphor is mere trifling. For an *embarrment*, made with a wooden bar, as he chuses to have it, unless the said bar be supposed to lift up itself, can no more lift up a privilege or custom, than an *embarkment* can.

P. 465. *Take my cup, Jupiter, and I thank thee.*

Mr. Warburton's religious zeal is alarmed at the common reading,

*Take mp cap, Jupiter;*

which he therefore alters to, '*my cup*;' that is, as he informs us, '*a libation out of Menenius's cup*;' but it unfortunately happens, that, being in the street, he hath no cup at hand to make the libation out of; and though Mr. Warburton understands this to be an engagement, that he will go home and offer the libation aforesaid, yet he seems in no great haste to acquit himself, but tarries on the stage till the procession is ended. In truth this gentleman's religion needed not have been so immoderately scrupulous. Here was no prophaneness intended. Menenius, on hearing the good news of Marcius his return with victory, throws up his cap into the air, as a token of his exultation; and at the same time that he thanks Jupiter, offers him his cap, being the first thing that came to hand, as an acknowledgment for his protection of the republick. This is followed by a huzza in the usual form, '*Hoo, Marcius coming home!*' Now what reason can be given, why our poet might not have imagined, a cap thrown up into the air with thanks as acceptable an

an offering to Jupiter as a libation, at least till an opportunity of offering the latter should present itself? But be this as it will, the libation is certainly out of the case, for the reasons already given.

P. 469. *But, with them, change of honours.*

See Upton's Critic. Observ. p. 304.

P. 470. *Commit the ware of white and damask.*

The author of the Canons of Criticism, p. 126, hath very justly, and with great pleasantry exploded this most homely conjecture of Mr. Warburton's, and at the same time fully vindicated the ancient reading,

*Commit the war of white and damask.*

Ibid. \_\_\_\_\_ *which*

*That he will give, make I as little question  
As he is proud to do't.*

Mr. Warburton rather thinks the poet wrote, *prone*, not *proud*, 'because the common reading is scarce 'sense or English.' I own the construction is a little embarrassed, which is occasioned by the omission of the particle, *that*, in the last line, whereas in complete construction the text should have been,

*As that he is proud to do't.*

But this is a peculiarity not uncommon in Shakspeare's phraseology. See Upton's Critic. Observ. p. 314—316. This irregularity however is not in the least helped by Mr. Warburton's alteration, which besides teaches the reader nothing, whereas the common reading informs him of the ground of the speaker's assurance, to wit, the known pride of Coriolanus. For the sense is, Which cause I make as little question that he will give, as I do, that he hath pride enough to do so.

P. 471.



P. 471. *For an end.*

The sense seems to require that we should read, 'For *that* end,' that is, for the end which had been just mentioned by Sicinius.

P. 479. *We have a power in ourselves to do it, but it is a power that we have no power to do.*

I am as well persuaded, as Mr. Warburton can be of the contrary, that 'this was *not* intended as a ridicule on the Augustine' (it should be, the Augustinian) 'manner of defining free-will at that time in the schools.' The present expression indeed is no other than the natural dictate of an honest heart, which Shakespear felt in its full force. The sense is, We have indeed a power by law to do it if we think proper, but this power amounts to the same as no power at all, because we should offer the greatest violence to our very natures if we should exert it. Thus much I thought it right to say in justification of this sentiment, which considered, as Shakespear intended it, as a moral sentiment, is a very fine one, and a very serious one; not a ludicrous one, as Mr. Warburton, wrapped up in his verbal metaphysicks, would represent it. But to consider it in the metaphysical light in which he hath chosen to place it. I would beg leave to ask him one question. Doth he know what was the Augustinian definition of free-will, which in Shakespear's time, or at any time before, or since, obtained in the schools? I am persuaded he doth not, or he could never have thought the ridicule, he hath gone out of his way to fasten upon it, would suit it. But I believe the truth of the case is this. Mr. Warburton had formerly read the Provincial Letters; in the first of which, the *pouvoir prochain* of the Dominican Thomists (a term absolutely insignificant, and recently invented by them, merely in order to shelter

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them-

themselves under it from the then odious imputation of Janfenism, from which their sentiments at the bottom very little differed) is very finely and very strongly ridiculed, and that in a manner which bears a distant resemblance to the text of our poet. This probably might give the hint to his confused imagination, to transfer a misunderstood ridicule upon a doctrine to which it is no way applicable. For let me ask him another question. Had he himself the power, while he was writing this note, to throw up the sash of his study window and leap out of it? I suppose he will scarce deny that he had the physical power to do so; but that power being under the controul of another power, which belonged to him as a moral agent, I suppose too he will as little deny, that, upon the result of the combination of those two powers, he had not, as then circumstanced, the power to exert the physical power. If he should deny it, the common sense of mankind will bear witness against him. This is the very case in our poet's text. The man had in himself a power to do it, but it was a power that he had no power to exert. But thus it will always be with people who affect to know every thing. They are at every turn betraying their ignorance of the very rudiments of what they will be talking about.

P. 485. *Why, either, were you ignorant to see't?*  
*Ignorant*, doth not signify, *impotent*. The sense is, Why either had you not the apprehension to perceive it, or, perceiving it, why did you vote for him?

P. 487. *You rather must do, than what you should do.*  
 This lame verse may be thus restored :

*You rather must do, than with what you should do.*

P. 492. *O good, but most unwise Patricians, why:*

The honour of this emendation ought to have been attributed to Mr. Theobald. See his Shakespear restored, p. 180. I am inclined however to believe the ancient reading,

*O God!——but most unwise Patricians, why,*

is genuine; only I would rather read, *O Gods!* The particle, *but*, is not employed here merely as a disjunctive, but as introductive of the objection or reproof which was to follow; and that double antithesis in this and the next line, which Mr. Theobald thinks was intended, and admires as a beauty, appears, on the contrary, to me to be too studied to be the language of passion, which is expressed with much greater spirit by the exclamation and break in the ancient reading. That of Mr. Theobald is tame and flat in comparison of it, like the formal exordium of an oration.

Ibid. ————— *If he have power,  
Then vail your ignorance.*

Neither doth *ignorance* signify *impotence* in this place. The sense is, Then let your ignorance of your true interests which permitted it, stoop to him.

P. 493. *Than ever frown'd in Greece!*

That is, Than ever carried a countenance of awe and authority in Greece.

Ibid. ————— *Th' accusation,  
Which they have often made against the senate,  
All cause unborn, could never be the native  
Of our so frank donation.*

It is evident from the scope and drift of the whole context, that the word, *native*, cannot signify here

the ‘natural birth.’ Coriolanus had enumerated several reasons, why the donative of corn could not be interpreted as a recompence, given to the people in consideration of any meritorious service done by them; ‘They ne’er did service for it, and when pressed to the war refused to stir out of the gates; when in the war their mutinies and revolts could be no argument in their favour; their frequent and causeless accusations of the senate could not be the inducement which prevailed with that body.’ This being the sense of the context, it necessarily follows, either that we must understand the word *native*, to denote the native cause, or inducement that gave birth to the donation, which is a sense I am afraid the word will scarcely bear; or we must read, *motive*, instead of it.

P. 494. *No, take more;*

*What may be sworn by. Both Divine and Human*

*Seal what I end withal!*

That is, according to Mr. Warburton, whose emendation this is, ‘No, I will still proceed, and the truth of what I shall say may be sworn to.’ But I would gladly be informed, how, *sworn by*, came to signify, *sworn to*. Mr. Warburton complains that the common reading, as pointed in the former editions,

*No, take more.*

*What may be sworn by, both divine and human,  
Seal what I end withal!*

‘is unintelligible.’ If it is so, it can be only so to those who are ignorant, that the Romans commonly swore by what was Human, as well as by what was Divine; by their own head; by the head of others, of their parents, of their children; by their eyes; by the dead bones and ashes of their parents; by the con-

scious knowledge of their own minds; &c. See Briffon. de Formulis, p. 808—817. The sense is, No, let me add this further; and may every thing Divine and Human which can give force to an oath, bear witness to the truth of what I shall conclude with.

P. 494. ————*purpose so barr'd, it follows,  
Nothing is done to purpose.*

*Purpose so barr'd*, is only the same thing, recapitulated in three words, which had been before expressed more at large in the following lines,

—————*where gentry, title, wisdom,  
Cannot conclude but by the yea and no  
Of gen'ral ignorance.*

Wherever this is the case, Coriolanus concludes, nothing is done to purpose. If Mr. Warburton had given himself the leisure to understand this, I suppose he would scarce have disgraced this passage, notwithstanding a play on the words not unusual to Shakespear, by comparing it to Polonius his eloquence, or rejected it as spurious.

Ibid. *You———that love the fundamental part of state  
More than you doubt the change of't.*

That is, You whose love for the fundamental part of the state (or, which in the language and sentiments of Coriolanus amounts to the same thing, the supreme authority of the Senate) is not overpowered by your apprehensions, that the steps necessary to support it may possibly hazard the change of it. That this is the sense of the passage, is evident, from what immediately precedes and follows it;

*You that will be less fearful than discreet,*  
and,

*You——————————————————  
A noble life before a long, and wijsb*



*To vamp a body with a dangerous physick,  
That's sure of death without.*

All which lines express the very same sentiment under various illustrations. Instead of this, Mr. Warburton hath given us a sense, which the words do by no means express, and which counter-acts the very scope and intention of the speaker; a sense which insinuates, that it is more prudent to yield in points of form, than hazard the safety of the constitution. Whereas the advice of Coriolanus is, That it is better to put the whole to the hazard at once, than to temporize, while the authority of the Senate is thus gradually subverted.

P. 495. ————— *your dishonour  
Mangles true judgment.*

That is, This diminution of your authority deprives true judgment, or wisdom, of that sway, which it ought to bear in the commonwealth.

P. 498. *One time will owe another.*

The sense is, If we give way now, our present moderation will entitle us to expect a more favourable opportunity, when we may be able to set every thing right again.

P. 500. ————— *to eject him hence,  
Were but our danger; and to keep him here,  
Our certain death.*

I can see no reason for altering the common reading,  
*Were but one danger;*

that is, as I apprehend, the danger from the enemy, if they should deprive themselves of so able a champion. Mr. Theobald objects, that hereby the climax, which seems evidently designed, is destroyed. I can see no climax even in his emenda-

tion, but an antithesis only, which is equally preserved in both readings.

P. 509. ————— *he hath been us'd*  
*Ever to conquer, and to have his word,*  
*Off contradiction.*

When we say, a man is used to have his word, we mean, that he will still have something proper or improper to say on every occasion that offers. What strange English too is, *Off contradiction*? Yet, in spite of the genius of our language, Mr. Warburton will have it that these words signify, ‘He has  
 ‘ been used to have his opinion carry it without  
 ‘ contradiction; nay to conquer without opposi-  
 ‘ tion.’ Surely the tribunes knew better, as well from what had just before passed, as from the other transactions mentioned in the play, the establishment of the tribunitial magistracy, and the distribution of the corn, both which Coriolanus had violently opposed, and had been over-ruled in his opposition. The latter part of Mr. Warburton’s interpretation, though he understands it as a compliment to Coriolanus out of the mouth of his enemies, is such a one as Coriolanus himself would undoubtedly have interpreted to be an affront. The common reading,

————— *he hath been us'd*  
*Ever to conquer, and to have his word*  
*Of contradiction,*

gives us a very just and a very natural sense, ‘He  
 ‘ hath been ever used, in war to conquer, and in  
 ‘ peace, to lay hold of every opportunity to contra-  
 ‘ dict the desires of the people. The first circum-  
 ‘ stance hath blown up his pride, and the second  
 ‘ is so habitual to him, that he cannot get the better  
 ‘ of it; there is therefore no doubt, but, if we can  
 ‘ once put him in a passion, and off his guard, both  
 ‘ those principles of action will display themselves  
 ‘ with

‘with their usual extravagance.’ The source of Mr. Warburton’s mistake is evident; he must needs be searching for a climax where none was intended.

Ibid. ———— *and That is there, which looks  
With us to break his neck.*

Mr. Warburton, who reproaches Sir Thomas Hammer with ‘understanding the sense better than the expression,’ appears himself to have understood neither. To *look*, doth not signify, to *work*, either in the familiar phrase of Shakespear’s time, or any other. The sense is, There is that in his heart which tends the same way with us, that is to break his own neck; which points as directly as we could wish it to a tumble from the Tarpeian rock. When we say a thing looks any certain way, we mean, it hath a tendency that way.

P. 511. *The fire’s 7<sup>th</sup> lowest bell.*

Read, ‘The *fires*,’ it is a mistake of the printer.

P. 512. ———— *and that not in the presence  
Of dreaded justice.*

*Not*, is here used for, Not only. See Upton’s Critic. Observ. p. 318, 319.

P. 513. ———— *till at length,  
Your ignorance (which finds not, till it feels;  
Making but reservation of yourselves  
Still your own enemies) deliver you.*

I apprehend the sense of this obscure passage is; Till at last your ignorance (which can see no consequences till it actually feels them) reserving yourselves only from banishment, who will still continue to do, as you now do, your enemies work for him, by helping him to destroy you, deliver you, &c.

P. 514. ————— *Fortune's blows,*  
*When most struck home, being gently warded,*  
*craves*  
*A noble cunning.*

Being *gently warded*, is, being warded with a gentle patience, without passion or extravagance. The construction also is anomalous, the participle passive being put for the infinitive; for the sense is, It craves a noble cunning to ward off gently the blows of fortune, when they are most struck home.

P. 515. *My first son.*

By what construction or analogy this expression can signify the 'noblest, or most eminent of men,' as Mr. Warburton interprets it, I must own myself at a loss to comprehend. Volumnia had before (p. 444) said that Coriolanus was the only son of her womb when she first sent him to a cruel war, and the progress of the story gives no ground for imagining he had a brother. I believe therefore the poet wrote,

*My fierce son.*

P. 518. *But your favour is well appeal'd by your tongue.*  
*Appeal'd*, is Mr. Warburton's conjecture, and signifies, according to him, 'brought into remembrance.' He might with equal propriety have said it signified any thing else, which first came into his head; for the English language knows it not in this signification. The ancient reading was, *appear'd*. Possibly the poet might have written, *supply'd*. Then the sense will be, Though I do not recollect your countenance, yet it is so well helped out by your voice, that I very well remember you.

P. 519. *You take my part for me, Sir.*

Read, '*from me*;' it is an error of the press.

P. 531.

P. 531. *He and Aufidius can no more atone,  
Than violentest contrariety.*

To *atone*, is, to unite, to be reconciled. See the *Canons of Criticism*, p. 161. So in *As you Like it*, vol. ii. p. 382.

*Then there is mirth in heav'n,  
When earthly things made even  
Atone together.*

That is, are united with each other.

P. 532. *Your temples burned in their cement.*

That is, Burned with whatever serves to cement and hold them together. Cement cannot possibly signify 'cincture or inclosure,' as Mr. Warburton would persuade himself. There is no analogy on which such an interpretation can be supported.

*Ibid. Do seemingly revolt.*

We should read, agreeably to the other editions, '*smilingly revolt:*' I believe the mistake is the printer's.

P. 536. ————— *But one of these,  
(As he hath spices of them all) not all,  
For I dare so far free him, made him fear'd.*

This passage as it is now read is mere nonsense. For if Aufidius knew that Coriolanus had a spice of every one of the three defects here enumerated, and that some one or other of them, he knew not which, was the principal cause of his exile, how could he be sure, and answer for it, that every one of them did not contribute in some measure towards it? I am therefore inclined to believe that our poet might have written,

*(As he hath spices of them all) not gall,  
For so far I dare free him, made him fear'd.*

By



By gall, I suppose is meant envy, and resentment arising from it.

P. 536. *And power, unto itself most commendable,  
Hath not a tomb so evident, as a chair  
T' extol what it hath done.*

Mr. Warburton thinks the thought contained in this passage is 'common, and miserably ill expressed.' Possibly it might cost him some trouble to understand it. Otherwise, in my poor judgment, the thought is very far from being trivial, and the expression is very much in the manner of Shakespear, though, as usual, not decked out in all that accuracy and perspicuity of some more modern writers.

P. 537. *Right's by right fouled.*

Mr. Warburton ought at least to have given us the English word, *foiled*, for *fouled* is certainly not English.

P. 538. *A pair of tribunes, that have rack'd for Rome,  
To make coals cheap.*

Why is not the ancient reading,

————— *that have rack'd for Rome,*

full as good? That is, A pair of tribunes, that have tortured their brains for Rome's welfare, only to fall the price of coals; insinuating that the citizens would soon have an opportunity to warm themselves by the fire of their own houses.

P. 539. ———— *I shall ere long have knowledge  
Of my success.*

This the tribunes knew already as well as Menenius, and therefore needed not this information of it. I have little doubt but that the poet wrote,

————— *You shall ere long have knowledge.*

P. 539.

P. 539. *I tell you, he does sit in gold.*

What can possibly be meant by *sitting in gold*, which is pertinent to the present circumstances of Coriolanus? I conceive the poet probably might have written,

*I tell you, he does sit engoal'd ;*

that is, He is surrounded by the Volscian chiefs, as if he were their prisoner, so that there is no getting at any private conference with him. This agrees very well with what is said just afterwards, that he had sent in writing after Cominius the conditions, on which alone he would condescend to treat with Rome ; which seems to imply, that he had first taken the opinion of the Volscians after Cominius had left him. So p. 545. Aufidius testifies for him, that he had

*Never admitted private whisper, no,  
Not with such friends that thought them sure of him.*

Ibid. ————— *What he would do,  
He sent in writing after ; what he would not,  
Bound with an oath, not yield to new conditions.*

As specious as this emendation of Sir Thomas Hammer's appears, it cannot possibly be right ; unless we suppose Coriolanus to have violated his oath, out of regard for the old Menenius. For he himself afterwards, p. 545, expressly tells us, that he had yielded to new conditions,

————— *to grace him only,  
That thought he could do more, a very little  
I have yielded to.*

The ancient reading was,

*Bound with an oath to yield to his conditions :*

From

From whence I conjecture the poet might possibly write,

—————*What he would do,  
He sent in writing after ; what he would not,  
Bound with an oath, if you yield to his conditions :*

that is, To remove the apprehensions and terror the city might be under from his resentment, he declared what he would not do, and bound himself to it by an oath, if it accepted the conditions he had offered.

P. 540. *So that all hope is vain, unless his mother  
And wife, who (as I hear) mean to solicit him,  
Force mercy to his country.*

The ancient reading was,

*For mercy to his country :*

which certainly ought not to have been altered, since both the sense and construction might be much easier and better restored by the following slight correction,

*So that all hope is vain, unless in his mother  
And wife, who (as I hear) mean to solicit him  
For mercy to his country.*

P. 541. *For I have ever narrified my friends,  
(Of whom he's chief) with all the size that  
verity  
Would without lapsing suffer :*

If I had not learned from the *Canons of Criticism*, p. 60. that the word, *narrified*, is to be found in Baily's Dictionary, I should scarce have believed it authorized by any one writer in the English language. If it be not a cant word, as most probably it is, it conveys so ridiculous an idea, that it can find no place in any other than burlesque writing. The ancient reading was, *verified*, which the author of

the Canons of Criticism conjectures might creep into the text in the place of, *varnish'd*, or, *vernisbed*. But *varnishing* with *size*, and with *all* the *size* that verity would suffer, seems little less exceptionable than, *narrifying*. I think Sir Thomas Hanmer's correction, *magnified*, bids fair for being the true reading. The word, *verity*, at the end of the next line, might strike the eye of the transcriber or printer, and hang upon his imagination sufficiently to occasion the blunder. But Mr. Warburton objects, that, 'to *magnify*, signifies, to exceed the truth;' and so makes an impotent effort to pass this expression on the reader for a bull. His very prayers might have taught him better. To *magnify*, signifies, to extol the greatness of any thing in some respect or other, whether the praise exceed the truth, or keep within the strict bounds of it. The word, *size*, doth not here signify the composition otherwise called paste, as the author of the Canons of Criticism seems to misapprehend it, but dimension.

P. 542. *The virginal palms of your daughters.*

The author of the Canons of Criticism, p. 61. hath very justly exposed Mr. Warburton's most ridiculous emendation, who would obtrude on the reader, *pasins*, or, *jàmes*, that is, as he explains it, *fwoonings*, though the word, as a noun, is as unknown to the French, as it is to the English language, and probably to every language that is human. Mr. Warburton's apology for coining so many new words from the French, and fathering them on Shakespear, is, that 'a great number of such words of Shakespear's own coining are to be found in his undoubted text.' I do indeed admit, that a great number of French words are incorporated in our language, and used by Shakespear in common with other writers; but that there are a great number of such words to be met with in his writings, which  
are

are of his own coining, and peculiar to himself, is a circumstance which, I must confess, hath escaped my observation. But granting the fact to be true; is that a sufficient justification for over-loading him with such words by wholesale, for mere fanciful conjecture only, in defiance of the authority of all his editions, and that too when their text expresses his meaning in English full as well, and frequently much better, and with more force and elegance? To detect the weakness and insufficiency of Mr. Warburton's defence, we need but apply the reasoning on which it is founded to a similar instance. Whoever hath but dipped into Shakespear must have observed a certain obscurity, which may be considered as one of the characteristick peculiarities of his style, arising in great measure from the grandeur, the strength, and the exactness of his conceptions, which he could not equal by the force of his expression, though his powers even of this kind were perhaps never excelled by any other writer. It is the business of a critick to illustrate these obscurities, but he would be justly laughed at and exploded, if he should set about multiplying their number, under the pretext that he was strictly adhering to Shakespear's manner. But our critick, not trusting wholly to his reasoning, appeals to fact and experiment; and for this purpose lays before the reader another emendation of his own, which we must therefore look upon as his palmary emendation of this kind, carrying with it such clear evidence of its truth, as at once to command an universal assent, and fully justify every other similar liberty which he hath taken. The experiment is made on a line in our poet's Tarquin and Lucrece, where enumerating the various performances of Time, he mentions among many others the following one,

*To dry the old oak's sap, and cherish springs.*



It must be admitted, that the latter part of the line, being mere nonsense, is certainly corrupt; to remedy which, and restore sense to the text, Mr. Warburton positively assures us that the poet wrote,

*To dry the old oak's sap, and tarish springs.*

‘That is, To dry up springs, from the French word, ‘*tarir*.’ But notwithstanding this gentleman’s confidence in the certainty of his correction, and the authoritative air with which he obtrudes it, I will venture to affirm, that this favourite specimen of his French coinage is of as bad an alloy, and will as little bear the touchstone, as any the most exceptionable of those, which in the course of these notes I have already been obliged to reject. All the achievements of Time which the poet here enumerates are the regular effects of the power of that personated agent, and never fail to take place within certain periods. They are the natural and necessary consequences of his influence constantly and uniformly operating. Thus there is no oak now in the world whose sap will not be dried up within a certain revolution of time; and the same regular uniformity of operation holds in every one of the other instances mentioned by the poet. But is this the case with springs? Are all the springs which existed at the recovery of the earth from the deluge now dried up? or have we any reason to imagine, that all those now subsisting will, by the natural course of events, be dried up till the general conflagration, at however great a distance we suppose it? Is the drying up of springs one of those regular changes in nature, which we naturally expect will, and which from the constitution of things necessarily must, happen within certain periods? The answer to these questions will undeniably evince, that Mr. Warburton’s emendation must be wrong, and that it participates in the common defect of his conjectures,

tures, that of not being suited to the context; a circumstance, which the temporary glare of a new and sudden thought dazzling his imagination seldom permits him sufficiently to consider. I might add, as a farther argument against this conjecture, that every instance of the effects of time, throughout a long enumeration comprized in no less than three stanzas, hath a whole verse allotted to it; and therefore it is by no means probable, that two so very different ones should, contrary to the general form which obtains through the whole passage, be here crowded into one. I shall leave it therefore to the consideration of the reader, whether the poet might not have written,

*To dry the old oak's sap, and sere its springs.*

That is, Destroy its vegetation.

P. 543. *Back, I say, go; lest I let forth your half pint of blood: that's the utmost of your having. Back, back.*

Mr. Warburton hath taken upon him to alter the text, in order, as he says, to preserve the humour. But the common reading gives exactly the same sense, is full as intelligible, and, by interposing the word, *back*, in the middle of the sentence, gives more spirit and humour to the expression. Let the reader judge. The ancient reading was, ‘Back, I say, go; lest I let forth your half pint of blood  
‘ ———back————that's the utmost of your  
‘ having.———Back.’

P. 544. ————*That we have been familiar,  
Ingrate Forgetfulness shall poison, rather  
Than Pity note how much.*

Mr. Theobald, by a very ingenious, and in my opinion, a very probable conjecture, would substitute,

tute, prison, for, poison, but Mr. Warburton would not hearken to him.

P. 545. ————— *for whose old love, I have*  
*(Tho' I shew'd sow'rly to him) once more*  
*offer'd*  
*The first conditions; (which they did refuse,*  
*And cannot now accept) to grace him only,*  
*That thought he could do more: a very little*  
*I've yielded to.*

If Coriolanus had barely offered the first conditions again, and nothing more, with what propriety could he add, that he had yielded to a very little? I apprehend the passage should be thus pointed,

————— *for whose old love, I have*  
*(Though I shew'd sow'rly to him) once more offer'd*  
*The first conditions, which they did refuse,*  
*And cannot now accept: To grace him only,*  
*(That thought he could do more) a very little*  
*I've yielded to.*

P. 556. ————— *serv'd his designments*  
*In mine own person; holpe to reap the fame,*  
*Which he did make all his; and took some pride*  
*To do myself this wrong.*

We are indebted to Mr. Theobald for this alteration in the text, by which the word, *holpe*, is substituted for, *hop'd*; though Mr. Warburton hath not thought proper, on this occasion, any more than in many hundred other instances, to acknowledge his obligation. I must own however that I cannot concur with these gentlemen, being persuaded that the ancient reading,

*hop'd to reap the fame,*

is right and genuine. Mr. Theobald's only objection, by means of which he had the luck to impose

on Mr. Warburton, is this: How could Aufidius hope to reap that fame, which Coriolanus made all his own, if he took a pride in doing himself that wrong? But it is founded in such a confusion of ideas, that it is difficult even to comprehend its aim, and consequently much more so to give the proper solution of it. However, if I guess rightly at its drift, it may receive this answer. The sense of the passage is no other than this; I served his designs with my own personal assistance, in hopes of reaping the fame, which he hath since arrogated entirely to himself; and I even took some pride in contributing to this injury, as it hath eventually proved, done to myself.

## VOLUME *the* SEVENTH.

### Julius Cæsar.

P. 8. *Were I a common laughèr.*

The first folio edition hath, *laughtèr*, which Mr. Seward in his notes on Beaumont and Fletcher, vol. iii. p. 115. thinks a stronger word to express a low buffoon, than that in the text. But he seems to have misunderstood the drift of the poet; a low buffoon, who is commonly laughed at, is not the idea he intended, but one who, without regard to friendship or any other consideration, abuses the indulgent confidence of his friends, in order to expose them to the laughter of the first company he comes into.

P. 9. *And I will look on death indifferently.*

I entirely concur in this emendation of Mr. Warburton's. For though Mr. Upton hath in his Critic. Observ. p. 293—295. with great learning  
and

and plausibility, made a shift to reconcile the common reading,

*And I will look on both indifferently,*

to the principles of the stoick philosophy, of which Brutus was a zealous follower, yet I think it may be very reasonably questioned, whether Shakespear had ever entered so far into this philosophy, as to be master of those nice distinctions; and even admitting he was, the same could not be presumed of his audience, to whose apprehensions his language ought to have been adapted, preferably to every consideration of learned accuracy. But what appears decisive in the point is, the causal particle, *for*, which introduces the two following lines, and the express declaration which Brutus therein makes, of the superior influence which the love of honour had with him beyond the fear of death.

P. 10. *His coward lips did from their colour fly.*

See the Canons of Criticism, p. 128.

P. 16. *If I were Brutus now, and he were Cassius,  
He should not humour me.*

These lines, together with the six preceding them, seem to have been very generally misapprehended. The ingenious Mr. Seward is the only writer I have yet met with, who appears to have rightly understood the poet's scope through the whole passage; and he hath with great penetration and judgment, in his notes on Beaumont and Fletcher, vol. iv. p. 178, 179, thus explained this part of it; If Brutus and I were to change situations, so that I were Brutus, and he Cassius, Cæsar should not, by the demonstrations of his friendship and affection, cajole me out of my principles. Mr. Seward's whole note very well deserves the reader's attention.



P. 21. *And the complexion of the elements.*

There was not the least occasion to alter the ancient reading, 'the *element*,' which in common acceptation more particularly denotes the air. Lightning and ghosts seem to be the only extraordinary appearances of that fearful night of which Cassius is speaking; and these appearances may very well be referred to the element of air alone. Mr. Warburton indeed tells us, of 'winds riving the knotty oaks, and the ocean raging and foaming;' but these are the phantoms only of his own imagination, for Casca, whom he quotes as his authority, testifies no such thing. He only mentions these as things he had formerly seen with less terror than the prodigies of that night. It would have been strange indeed, if he had seen the raging and foaming of the ocean in the streets of Rome. As to what Casca adds, of 'all the sway of the earth shaking like a 'thing infirm,' it needs not be interpreted of an actual earthquake, which if the poet had had in his view, he would have expressed himself with greater propriety and certainty. It means only, that the agitations in the heavens were so violent, that they seemed even to portend that the earth itself would fall back into its original chaos. It is remarkable, that the poet doth not say the earth shook, but 'all the 'sway of earth shook,' which may very well be understood of the element which every way surrounds and embraces it, and in consequence may be supposed to have a very great share in bringing on any changes that may happen to it. Thus Mr. Warburton's most accurate distribution of the three epithets, in the following line,

*Most bloody, fiery, and most terrible,*

among the four elements, appears to be absolutely without foundation. I think it necessary the reader

should know that this note was written before the publication of the last edition of the *Canons of Criticism*, to which he would do well to have recourse, p. 177, 178.

P. 23. *Th' abuse of greatness is, when it disjoins  
Remorse from power.*

*Remorse* signifies the conscious uneasiness arising from a sense of having done wrong; to extinguish which feeling, nothing hath so great a tendency as absolute uncontrouled power.

Ibid. ———— *And since the quarrel  
Will bear no colour, for the thing he is,  
Fashion it thus.*

It is impossible to talk more widely from the purpose than Mr. Warburton doth in his note on this passage. The sense is this; Since our quarrel to Cæsar will admit of no pretext, if we found it on the character in which he hath hitherto appeared, we must represent it in this light, that if he should augment his power, which is the point he is evidently driving at, he would certainly run into these and these extremities, &c.

P. 26. *The genius, and the mortal instruments  
Are then in council.*

I agree entirely with Mr. Warburton, that ‘this description of the condition of conspirators, before the execution of their design, hath a pomp and terror in it that perfectly astonishes.’ The situation of mind here described hath in its own nature something extremely dreadful and striking, and the poet in painting it hath strongly marked those great out-lines which represent it to the imagination in its utmost force. But one circumstance, which seems principally to have contributed to the impression it made

on Mr. Warburton, is a certain mysterious obscurity, which, on many other occasions as well as this, hath a very large share in promoting the effect of the sublime; as things in general appear much greater through a mist, which prevents us from discerning and ascertaining with precision their exact limits and boundaries. For I think it is certain, that he hath totally misapprehended the image which the poet intended to convey by the two lines now under our consideration. As he interprets them, The evil genius of the Roman republick is represented as presiding in a council of the conspirators. But, besides that Brutus never could have engaged in a design which appeared to him in so odious a light, this interpretation is so manifestly repugnant to the whole scope of the context, that it is impossible it can be the true one. Brutus first remarks a circumstance which relates wholly to himself, that he had not slept from the time that Cassius first opened to him in confidence this dangerous secret; and thence is naturally led to a reflection which is general, on that uneasy distracted state of mind, which must necessarily accompany the consciousness of having engaged in a confederacy so beset with terrors on every side, while its fate is yet in suspense, and its success undecided: Then follows the passage we are now considering; and he at last concludes with a comparison of those tumultuous conflicts, with which the human breast is so violently agitated under such circumstances, to those insurrections and rebellions, which destroy the peace, and endanger the constitution of a kingdom or body politick. Every thing here hath a manifest reference to the state of mind of the particular man. Whatever may be supposed to pass in an assembly of conspirators is wholly foreign to it. The state itself is described to be a state of intestine discord and confusion, very unlike that of an united band, deliberating and con-

sulting upon the most proper measures of executing  
 an enterprize already resolved upon, and in which  
 they have all agreed to concur. This therefore be-  
 ing undoubtedly not the sense of the passage, it will  
 not be difficult to discover that which the poet really  
 intended; which I apprehend to be this: By the  
*genius*, is meant the presiding ruling principle in the  
 human mind, the *ἡγεμονικόν* of the Stoicks, the ra-  
 tional and immortal part. By the *mortal instruments*  
 I understand the whole tribe of passions, affections,  
 and emotions, the subordinate powers of the human  
 constitution, termed *mortal*, because they were sup-  
 posed to be so, as deriving their origin from the  
 mortal body, and in great measure depending upon  
 it for their continuance and prevalency; and termed  
*instruments* too, because in ordinary mortals, who  
 have not reached the heights of consummate undis-  
 turbed stoical wisdom, they are in most cases the  
 very principles which excite and determine to action  
 and execution, and the counsellors by which the  
 presiding principle suffers itself to be guided. These  
 are represented as being all of them, during the  
 dreadful period here described, in a state of total  
 anarchy, sedition and mutual dissension, and the  
 mind as torn and convulsed by the various and con-  
 trary efforts of hope, fear, ambition, self-preserva-  
 tion, private friendship, love of the publick, resent-  
 ment, envy, and in short every other passion that  
 can be supposed to influence the human breast on so  
 important and interesting an occasion. Having thus  
 given my interpretation of the passage, I may be  
 permitted to observe how much easier it is to admire  
 than to understand; and how little difficult it is even  
 to communicate the same impression to the reader  
 by the help of general encomiums, such as, ‘terrible  
 ‘graces, magnificent circumstance, most daring  
 ‘stretch of fancy, pompous apparatus, force of co-  
 ‘louring,’ and the like; perhaps much more effectual-

ly than by a simple undisguised exposition of real fact and the truth of nature. For this reason I shall be little surprized if this latter should find but a cold reception with those readers, whose minds have been dazzled and prepossessed by the pompous solemnity of Mr. Warburton's oratory.

P. 28. *No, not an oath: if that the fate of men,  
The sufferance of our souls, the time's abuse.*

I can see no reason for altering the ancient reading,

————— *if that the face of men:*

that is, If that the face of our fellow citizens, which we should never for the future be able to look up to without the most insupportable confusion, after having, by our treachery, defeated an enterprize, on the success of which the preservation of our common liberties and the very existence of the republick absolutely depends, is a weak motive, insufficient to secure our fidelity to our engagement.

P. 29. ————— *but do not stain  
The even virtue of our enterprize,  
Nor th' insuppressive mettle of our spirits;  
To think, that or our cause, or our performance,  
Did need an oath.*

Nothing can be plainer than the sense of this passage, the expression of which, as well as the sentiment, is extremely fine. Do not cast such an imputation, either upon the justice of the cause we are engaged in, which is indisputable, or upon the determined resolution of our own courage, which nothing is able to subdue or awe, as to think, that either the one, or the other, will be found defective, if it be not strengthened by the additional security of an oath. If the reader hath a mind to divert himself with a most remarkable instance of a man ensnared in the nets of his own subtilty, and puzzled to that degree,



degree, that he neither knows where he is, what he is about, nor what he says, I would recommend to him Mr. Warburton's note on this place. First, he thinks, 'the opinion, that the cause or actors wanted an oath to hold them together, cannot be called a stain, because it doth not necessarily imply a suspicion of the honesty of either.' Surely wanting an oath to hold them together doth imply, and that necessarily, that without that oath they would not be held together; otherwise the oath would not be wanted. Consequently, an opinion that an oath was wanted for that purpose, is an opinion, that without the oath that purpose could not be effectually answered. Consequently, such an opinion necessarily implies more than a suspicion, either that the cause was not good enough to be singly depended on, or the men not honest enough to be trusted without it; and if this be not a suspicion of the honesty of the one or the other, let the reader judge. But Mr. Warburton goes on, 'or if such an opinion did necessarily imply such a suspicion, yet such suspicion could not stain the honesty of either, as an oath is no unjust means of union; for it is only an unjust means used for a good end, that can be said to stain that end.' Was there ever such reasoning? He is to prove that the suspicion of want of honesty could not stain the honesty of the cause or the actors, and he labours only to prove, that it could not stain the end the actors proposed to themselves. And how doth he prove it? By asserting that the means towards attaining that end were not unjust; as if no means that were not strictly speaking unjust, whatever meanness of spirit they might betray, could imprint a stain. But what have we to do with means or end? The question is simply, whether an avowed distrust of a man's honesty doth not reflect an imputation on it? and, Whether that imputation may  
not

not properly be called a stain upon it? Common sense and common language concur in avouching that it may. For though no suspicion or imputation can alter the real nature of things, they may greatly alter their external appearance, and like a spot on a garment lessen their estimation in the eye of the world. Mr. Warburton proceeds; ‘admitting such an opinion might be called a stain, yet the metaphor here employed will not allow the use of the term. For the expression of *insuppressive mettle* alludes to the elastick quality of steel, which, being forced beyond its tone, loses its spring, and thereby becomes incapable of keeping that machine in motion which it is designed to actuate. We must therefore read,

—————do not strain,

‘that is, beyond its natural and proper tone; the consequence of which will be the stopping the motion of the whole machine.’ One would think it scarce possible to crowd so many absurdities and inconsistencies into so narrow a compass. First, he confounds, *mettle*, that is, vigour, activity, with *metal*, and mistakes the one for the other. Next he interprets, *insuppressive*, to signify the same as elastick, what is easily bent and kept down, though it will recover itself as soon as the force that kept it down is removed, and not before; whereas in truth it signifies the direct contrary, what is not to be bent or kept under by any force whatever. Then this insuppressive mettle is become all on a sudden so exceedingly suppressive, that if you clog it only with the addition of an oath, it is overstrained, its spring is lost, its power destroyed, and it is reduced to a state utterly unactive and useless. Lastly, for it is time to have done; the interpretation resulting from this admirable reasoning is perfectly of a piece with it. Whereas Shakespear contented himself with

with saying, That to suppose their union needed an oath, to secure their fidelity and steadiness in the prosecution of their enterprize, would be to tarnish the lustre, both of the cause they were engaged in, and of that undaunted courage which prompted them to undertake it; Mr. Warburton makes him say, 'that their courage was such, that while they continued unsworn it could not fail of supporting them, but the moment they added to it the artificial bond of an oath, that oath would infallibly overstrain that courage, and by so doing destroy its virtue and efficacy, and render the whole machine of their enterprize motionless and ineffectual.' Is there any one sentiment of Mr. Bayes in the Rehearsal, which comes up to this for sublimity of nonsense?

P. 32. *Quite from the main opinion he held once.*

By, *main opinion*, is here meant, that opinion which principally influenced his general sentiments and conduct; the leading principle.

P. 35. *Comfort your bed.*

See this expression illustrated in Upton's Critic. Observ. p. 172.

P. 40. *Signifies, that from you great Rome shall suck  
Reviving blood: and that great men shall press*

\* \* \* \* \*

*For tinctures, stains, relicks, and cognizance.*

There is not the least reason for supposing, with Mr. Warburton, that any thing hath been omitted here. The things mentioned in the last line are just as symbolical, as the reviving blood in that preceding it.

P. 41. *I am asham'd, I did yield to them.*

Read, *ashamed*.

P. 46.

P. 46. *That unassailable holds on his rank,  
Unshak'd of motion.*

Mr. Upton, in his Critic; Observ. p. 224. hath, I think, restored the true reading of this passage,

*Unshak'd of notion;*

that is, Steady in his sentiments and purposes.

P. 48. *Cæsc. Stoop, Romans, stoop;*

*And let us bathe our hands in Cæsar's blood, &c.*

Mr. Pope informs us, that in all the editions this speech is ascribed to Brutus, which he, thinking it utterly inconsistent with his mild philosophical character, transferred to Cæsc. But Mr. Upton in his Critic. Observ. p. 90, 91. and Mr. Theobald in his note on this passage, have in my opinion fully removed this objection.

P. 51. *Sign'd in thy spoil, and crimson'd in thy lethe.*

For, *lethe*, which is a word of no language, we should undoubtedly read with Mr. Theobald, *death*, or, as it was anciently written, *delthe*. For though Mr. Warburton tells us, it is 'a common French word,' with as much confidence as if he had met with it a hundred times in the old French writers, I am much mistaken, if he ever saw it any where except in Cotgrave's French Dictionary. Nay, he did not see it even there, but mistook a very different one, to wit, *Lethé*, for it; which plainly discovers the source and original of his error. For Cotgrave, having somewhere met with *Lethé*, which properly signifies the river of oblivion, and by a pedantick affected metonymy (and it hath a mark purposely prefixed to it to warn the reader, that it is a pedantick, forced, or affected word) oblivion itself, and that in a construction which would equally and indifferently admit its being interpreted either oblivion

vion or death (as, to instance in our own language, the land of oblivion) hath given it us in his Dictionary with both those interpretations, death, mortality, or oblivion. Then comes Mr. Warburton, and, finding the word in a French Dictionary, concludes it would not have been there, if it had not been in common use; and so he boldly tells us, it is 'a common French word.' He hath made the same mistake as Cotgrave in his explication of that expression in Anthony and Cleopatra,

—————*ev'n to a leek'd dulness:*

which he interprets to be 'a deadly dulness,' though it means a dulness equal to that of *Leké* the river of oblivion. From hence the reader may judge how little Mr. Warburton can be depended upon for his skill in the old French language, and what regard his peremptory assertions in matters relating to it may deserve.

P. 54. *No Rome of safety for Oslavius yet.*

Mr. Upton, in his Critic. Observ. p. 246. is positive that Shakespear intended to write,

*No room of safety for Oslavius yet.*

It is a matter of mere indifference which way it is written, as the playing with the words evidently aimed at by the poet, is equally preserved either way.

P. 65. *Upon condition, Publius shall not live;  
Who is your sister's son, Mark Anthony.*

Mr. Upton in his Critic. Observ. p. 237, 238. hath proved, that Lucius, and not Publius, is the person here meant, who was uncle by the mother's side to Mark Anthony; and in consequence he concludes Shakespear wrote,

*You are his sister's son, Mark Anthony.*

But



But whether the mistake proceeded from the poet, the transcriber, or the printer, is uncertain.

P. 70. *What villain touch'd his body, that did stab,  
And not for justice?*

That is, Which of us all that touched his body was so much a villain as to stab him, from any other motive than that of justice? This I take to be the meaning of this passage, which is rather obscurely expressed, and which Mr. Warburton seems to have misunderstood. I see with pleasure my interpretation confirmed by the concurrence of the author of the *Canons of Criticism*, last edition, p. 125.

*Ibid. Go to; you are not Cassius.*

See this alteration made in the pointing by Mr. Warburton, and the whimsical interpretation in consequence of which he made it, very fully exploded in the *Canons of Criticism*, p. 119—121.

P. 82. —————*they could be content  
To visit other places, and come down  
With fearful bravery; thinking, by this face, &c.*

The wrong pointing destroys the sense of this passage. Mr. Pope hath very properly corrected it thus,

—————*they could be content  
To visit other places; and come down  
With fearful bravery, thinking by this face, &c.*

*Ibid. I do not cross you, but I will do so.*

Mr. Upton, in his *Critic. Observ.* p. 192—195, hath very judiciously pointed out the intention of the poet in this passage, which he understands to be, to convey to the reader some idea of that superiority of Octavius his genius over that of Anthony; of which superiority the poet himself hath made express

men-

mention, both in his Macbeth, and in his Antony and Cleopatra.

P. 84. *And, in their steads, do ravenous crows and kites.*

As this emendation is founded merely on Mr. Warburton's mistaken apprehension, that a raven and a crow are only different names for the same bird; not two distinct species, we must undoubtedly reinstate the ancient reading,

—————ravens, crows, and kites.

See the Canons of Criticism, p. 74. and Seward's notes on Beaumont and Fletcher, vol. x. p. 7.

P. 85. *But I do find it cowardly, and vile,  
For fear of what might fall, so to prevent  
The time of life; \* \* \* \* arming myself with  
patience.*

It is, I think, very evident that nothing hath been omitted here, and that we may discharge Mr. Warburton's asterisks from the place they have usurped. *Arming myself*, in just construction means, while at the same time I arm myself.

P. 91. *There is so much, that thou wilt kill me straight.*

The sense is plain enough; There is so much money for thee, on condition that thou wilt kill me straight. This however Mr. Warburton not understanding, declares to be unintelligible, and hath taken a deal of fruitless pains in guessing at what might be the meaning of a preceding line, which he pretends is lost, in order, by means of that, to communicate some sense to this.

*Ibid. When you do find him alive, or dead.*

Read, agreeably to the other editions,

*When you do find him, or alive, or dead.*

I suppose it is a mistake of the printer.

Antony

## Antony and Cleopatra.

P. 98. *The triple pillar of the world transform'd  
Into a strumpet's stool.*

Why a stool? Because, says Mr. Warburton, 'strumpets use to sit in the lap of their lovers.' But what objection is there to the common reading,

*Into a strumpet's fool,*

which certainly conveys a much stronger and more affecting image? Why, 'the metaphor is miserably 'mangled.' But if Mr. Warburton will be pleased to recollect and apply his own doctrine, he will find that the metaphor is out of the question. The pillar of the world, for a sovereign on whom the empire of the world rests, is a metaphor so common, that it hath lost its metaphorical quality, and will admit any thing to be said of it; which may with propriety be said of the thing it was originally intended to illustrate. Mr. Warburton adds one advantage more, which his emendation hath above the common reading, and which is a very pleasant one. It gives Shakespear the honour of a pun, which being derived from the Greek language, must forever establish the reputation of his learning against all gainsayers. For it seems the English word, *stool*, is derived from the Greek *Στόλος*, a pillar.

P. 99. *I'll seem the fool, I am not. Antony  
Will be himself.*

Ant. *But stirr'd by Cleopatra.*

As the first line and half are evidently spoken aside, or apart, by Cleopatra, the last half line can have no sense in the mouth of Antony. I think therefore Mr. Upton's emendation, Critic. Observ. p. 261. can admit of no dispute:

*Will*

*Will be himself, but stirr'd by Cleopatra.*

That is, Anthony will act like himself, and assume that independence which becomes the emperor of the world, if he be but incited by Cleopatra.

P. 101. *I love long life better than figs.*

Mr. Warburton hath here squandered away a great deal of good learning concerning omens, to little purpose. The expression is merely proverbial, and humorous; and he must have a very strong imagination indeed, who can discover in it a prediction of the manner of Charmian's death by the bite of an asp, from this single circumstance, that the asp which bit her was, for the sake of concealment, conveyed in a basket of figs. This discovery is truly worthy of Mr. Warburton, and perfectly in character.

P. 104. *Hath, with his Parthian force, extended Asia.*

*Extended*, is a law-term, which signifies, seized upon. What was Mr. Warburton thinking of, when he interpreted it, 'widened or extended the bounds of the lesser Asia?' Surely the farther the Parthian army advanced their conquests, the more they narrowed or curtailed those bounds, by widening or extending the Parthian empire.

P. 105. *The hand could pluck her back, that shov'd her on.*

The verb, *could*, hath a peculiar signification in this place; it doth not denote power, but inclination. The sense is, The hand that drove her off would now willingly pluck her back again.

P. 107. *The cause of our expedience.*

That is, the cause which urges me to expedite my departure.

P. 107. *Do strongly speak t'us,*  
Grammar obliges us to read,  
*Do's strongly speak t'us.*

P. 111. Ant. *But that your royalty*  
*Holds idleness your subject, I should take you*  
*For idleness itself.*

Cleo. *'Tis sweating labour*  
*To bear such idleness so near the heart,*  
*As Cleopatra, this.*

Mr. Warburton seems to have quite mistaken the meaning of this passage. I apprehend the sense is this; Ant. If I were not sufficiently acquainted with you to know, that you have so perfect a command of your own disposition, as to be able to put on or dismit idleness, or childish forwardness, at pleasure, I should take you, from your present behaviour, for childishness itself. Cleo. As much idleness as you are pleased to call my present disposition, it is sweating labour to bear such idleness so near the heart, as I do this which you reproach me with.

P. 112. *It is not Cæsar's natural vice to hate*  
*One great competitor.*

I have little doubt but Shakespear wrote,  
*Our great competitor.*

That is, that he doth not naturally bear a personal hatred to Antony. The whole scope of this scene confirms this emendation, as containing the justifying motives of Octavius his present resentment.

P. 113. *As we rate boys, who, immature in knowledge,*  
*Part on their experience to their present pleasure,*  
*And so rebel to judgment.*

This emendation of Sir Thomas Hanmer's, which Mr. Warburton hath condescended to adopt, quite spoils



spoils the sense of this passage, and renders one part of it inconsistent with the other. The ancient reading was,

—————*who being mature in knowledge;*

according to which, the sense of the whole is; As we rate boys, who, when they have attained a sufficient maturity of knowledge to regulate their own conduct, sacrifice to their present pleasure, the experience they have had of the ill consequences which will certainly follow from such indulgence, and thus rebel against their own judgment. According to Sir Thomas Hanmer's reading, the fault of the boy is said to proceed from the immaturity of his knowledge, that is, want of sufficient experience to teach him that knowledge, at the same time that he is said to have that experience, and to act in contradiction to it, and to his judgment founded upon it.

P. 116. —————*Now I feed myself*

*With most delicious poison. Think on me,  
That am with Phæbus' amorous pinches black,  
And wrinkled deep in time.*

There ought to have been a note of admiration at the end of this passage, the sense of which Mr. Seward, in his preface to Beaumont and Fletcher, p. 66. seems to have quite mistaken. For the first period is certainly not a continuation of the speech which Cleopatra puts in the mouth of Antony, but her own reflection on what she had just said. The meaning is, Now I deceive myself, and feed myself with imaginations, which, however delicious, are notwithstanding poison, as they flatter me with a deceitful hope of the continuance of his passion, and thereby both aggravate my own uneasiness and impatience under his absence, and prevent me from taking such measures as my true interests require. What! can I flatter myself that he thinks on me? me, whose complexion the sun hath darkened, and whose skin time hath deeply wrinkled!

P. 116. *Broad-fronted Cæsar.*

Mr. Seward in the place above cited hath given good reasons to induce us to believe, that the poet wrote,

*Bald-fronted Cæsar.*

Ibid. ————— *I will pace*  
*Her opulent throne with kingdoms.*

This expression of Mr. Warburton's is not English. A pace signifies the step of a foot in its progression, but not the step of an ascent. The common reading,

————— *I will piece*  
*Her opulent throne with kingdoms,*

hath been sufficiently justified by Mr. Seward in the place above cited.

P. 117. *And soberly did mount an arm-gaunt steed.*

That is, in my apprehension, a steed whose armour fitted him, and set close about him. See Mr. Seward's above cited preface, p. 67. and the Canons of Criticism, p. 93, 94.

Ibid. *Who neigh'd so high, that what I would have*  
*spoke,*  
*Was beastly done by him.*

‘ A very pretty speech indeed, and agreeable to the politeness of one of Cleopatra's courtiers!’ to return Mr. Warburton's own words upon him. Alexas, it seems, would have spoke, but the horse took the speech out of his mouth, and in his beastly manner spoke it for him. Not but that Alexas (as Mr. Warburton informs us, though the poet knew nothing of the matter) did make his speech too, afterwards, when the horse had done speaking. But how did Alexas know, that the horse made any speech at all? Oh, that was easily known by the  
*high-*

*highness*, that is, not by the loudness, but by the sprightliness, of his neighing. Is it possible a man of sense can utter such dreams seriously? The common reading was,

*Was beastly dumb by him;*

which Mr. Theobald hath very ingeniously altered to, *dumb'd*; and Mr. Seward's concurrence in the place last cited confirms me in my approbation of it.

P. 119. *While we are suitors to their throne, delay's  
The thing we sue for.*

This emendation of Mr. Warburton's is certainly nonsense, whatever becomes of the common text which he is pleased to call so. Who ever prayed for success in any enterprize, and at the same time prayed that that success might be delayed as long as he should pray for it? Besides the reply of Menecrates plainly implies that delay was not the thing sued for; but something else which was for the present denied; which could not be delay, since Pompey was already in possession of that, but must be the attainment of the empire. The ancient reading,

*While we are suitors to their throne, decays  
The thing we sue for,*

is undoubtedly the true one. The sense is, While we are wearying the Gods with prayers, the very thing we are praying for, that is the empire, is falling into decay and ruin by the ill conduct of my competitors, by the luxurious indolence of Antony, the avaricious extortions of Cæsar, and by the insincerity and private views of all the three triumvirs.

P. 124. *And have my learning from some true reports.  
Reports, for reporters.* See Upton's Critic. Observ. p. 320.

P. 126. *Thou art a soldier, only speak no more.*

Mr. Theobald hath happily restored the true sense of this line by a small alteration in the pointing,

*Thou art a soldier only; speak no more.*

Ibid. *Go to then: your considerate stone.*——

This is such palpable nonsense, that it can tally with nothing which can be imagined as the intended supplement of this imperfect speech. Possibly the poet might write,

*Go to then: your confederates love.*——

Ibid. *I do not much dislike the manner, but  
The matter of this speech.*

To *dislike*, signifies, not only to be displeased with, but is frequently used for, *disapprove*, think wrong or untrue. For want of attending to this, Mr. Warburton hath, by an unnatural transposition of the words, made Cæsar say just the contrary of what the poet intended. The ancient reading was,

*I do not much dislike the matter, but  
The manner of this speech:*

That is, As to the matter of what he hath said, there is probably too much truth in it, though the want of respect in his manner of saying it may deserve blame. That this is the sense is most clearly evident from the confession of Cæsar which immediately follows;

————— *for 't cannot be,  
We shall remain in friendship, our conditions  
So differing in their aims.*

P. 127. *If Cleopatra heard you, your approach  
Were well desir'd of rashness.*

The sense is, If you had said this in the hearing of

Cleopatra, the testimony you have given would well deserve the imputation of rashness; that is, would expose you to all the violence of her fury.

P. 130. *So many mermaids, tended her i' th' eyes,  
And made their bends adorings.*

Though Mr. Warburton tells us, 'we may be assured that Shakespear wrote thus,' I very much doubt whether such an affected flat expression came from him. I should rather suspect it hath no better an origin than his own not understanding his author. The common reading was,

*And made their bends adornings.*

The word, *bend*, is here used for an arch, and the *bends of the eyes* are the eye-brows. Thus the sense will be, That these seeming nereids were employed in adjusting Cleopatra's eye-brows, as often as they happened to be discomposed by the fanning of the boys, or any other accident. This interpretation is confirmed by the preceding words, *tended her in the eyes*, which in Mr. Warburton's reading seem to have no meaning.

P. 132. *I see it in my motion, have it not in my tongue.*

That, my *motion*, should signify, 'my divinatory agitation,' is from the form itself of the expression extremely improbable; but that it should have that signification in this place, is, I think, utterly impossible; both because it doth not appear that the soothsayer was under any agitation at the time he speaks this, and because soothsayers in general did not pretend to predict from immediate inspiration, but from a cool deliberate observation of certain indications in nature hidden from vulgar eyes, and therefore were not subject to those supernatural agi-



tations, which distinguished the prophets, and those who were employed in delivering the oracular responses. I cannot therefore but applaud Mr. Theobald's conjecture, who, instead of *mction*, substitutes *notion*. See Upton's Critic. Observ. p. 223—225.

P. 132. ————— *But, near him, thy angel  
Becomes a fear, as being o'erpower'd.*

I entirely concur in Mr. Upton's opinion, that the poet wrote, *afear'd*. See his Critic. Observ. p. 192. Mr. Seward, in his preface to Beaumont and Fletcher, p. 63—67. hath taken great pains to vindicate the common reading, by quoting a variety of instances from our poets, wherein Fear is personized. But this doth not come up to the point. He should have produced instances wherein *a fear* is used as the denomination of a particular species of beings, whether real or imaginary; and such I believe will not be easily found. He intermixes some severe reflections on Mr. Upton's want of taste in proposing this correction, wherein I am contented to take my part for approving it. I am not certain whether the poet himself will be entirely free; for he too adds a little lower,

————— *I say again, thy spirit  
Is all afraid to govern thee near him.*

where the reader will be pleased to observe the words, *I say again*.

P. 133. ————— *and his quails ever  
Beat mine, in-boop'd at odds.*

By, *in-boop'd*, I suppose is meant, inclosed in a certain cage, which was their field of battle. Mr. Seward in his above cited preface, p. 65. thinks we should read,

*Beat mine in wheop'd at odds.*

That

That is, when the odds are so great, that the betters on my side whoop and shout for victory. An allusion doubtless to the shouts of our cock-pit. If the reader likes this emendation, he is welcome to it. I shall only observe, that the English phrase, as I apprehend, is, to beat *at* odds, not to beat *in* odds; and that the meaning of the common reading is, Beat mine even when put into the cage, unequally matched, with the odds very much in my favour.

P. 135. *Not like a formal man.*

A *formal* man, signifies, one qualified to perform all the functions of a man. See our note on Richard III. vol. v. p. 265.

P. 141. *I have fair meaning, Sir.*

The following reply,

*And fair words to them,*

makes it evident we should read, *meanings*.

P. 147. *Tby pall'd fortunes.*

*Pall'd*, is properly what hath lost its spirit and flavour. The metaphor is from liquor, not 'from funeral solemnities.'

P. 148. *The holding every man shall beat as loud  
As his strong sides can volly.*

The *holding*, Mr. Theobald interprets to signify the burthen of the song; and in consequence, as the sides can have no concern in *beating*, instead of, *beat*, he substitutes, very properly in my opinion, *bear*, that is, resound by lifting up his voice.

P. 155. ————— *and her forehead  
As low as she would wish it.*

Should we not rather read,

*As*

*As low as you would wish it.*

P. 156. *I'll raise the preparation of a war,  
Shall stain your brother.*

Mr. Theobald hath very judiciously corrected this nonsensical reading by substituting,

*Shall strain your brother ;*

that is, Force him into difficulties which he will not easily overcome.

P. 157. ——— *wars 'twixt you twain would be  
As if the world should cleave, and that slain men  
Should solder up the rift.*

The sense seems to be, As you are joint masters of the world, which in your union is united, so wars between you give an image of the cleaving of that world, and you both endeavouring to solder that cleft with the carcases of those who will be slain in the contest. Mr. Warburton admires the wonderful sublimity of the thought, but, as it frequently happens, without understanding it.

Ibid. *Then would thou hadst a pair of chaps, no more ;  
And throw between them all the food thou hast,  
They'll grind the other.*

Thus I suppose this passage should be printed, and not as prose. There seems to be an error in the last line which may be thus corrected,

*They'll grind one th' other.*

I apprehend this reflection is intended as a satire on the insatiable and incompatible nature of ambition, which no acquisitions can content, nor any considerations can reconcile to endure a partner.

P. 158. *Of lower Syria, Cyprus, Lydia.*

Mr. Upton, Critic. Observ. p. 243, 244. hath proved

proved from Plutarch, whom our poet in this play copies, that we ought to read, *Lybia*.

P. 160. *The ostentation of our love ; which, left unshewn.*

Mr. Theobald, with the view of reducing this redundant verse to the common measure, for *ostentation*, would read, *ostent*. But as this word hath a very different sense in our language from that of *ostentation*, to wit, that of an omen or a miracle, which will by no means suit the purport of the context, I should always prefer irregular metre to false English.

Ibid. ————— *the Thracian King Adullas,*  
*King Malchus of Arabia, King of Pont,*  
*Herod of Jewry, Mithridates King*  
*Of Comagene, Polemon and Amintas,*  
*The King of Mede, and Lycaonia.*

If we would reconcile this list to the account given by Plutarch, from whom it appears to be copied, we must correct it thus,

————— *the Thracian King Adallas,*  
*King Malchus of Arabia, King of Mede,*  
*Herod of Jewry, Mithridates King*  
*Of Comagene, Polemon and Amintas*  
*The Kings of Pont and Lycaonia.*

See Upton's Critic. Observ. p. 238 — 240. But whether these errors are to be charged on the poet, transcriber, or printer, must be left to the determination of the reader's candour.

P. 162. *And there tongues rot.*

Read, '*their* tongues.'

P. 168. *That the mad Brutus ended.*

See Upton's Critic. Observ. p. 296, 297.

P. 171.

P. 171. *To lay his gay comparisons apart.*

By *gay comparisons*, I suppose the poet means, those pleasing comparisons which Cæsar would naturally make between his own circumstances and those of Antony, resulting from the advantage he had so lately obtained, and which would attract the admiration and courtship of the world. The account which Mr. Warburton gives of the collateral affinity of the word, *comparisons*, to the Italian adverb, *positivamente*, and of the quibble it makes with the word, *declined*, in the next line, could not possibly have been the offspring of any other imagination but his; and envy itself must own, that they are perfectly in his manner.

P. 172. *And answer me declin'd.*

That is, declined, as I am, in power and reputation.

P. 173. *He needs as many, Sir, as Cæsar has:  
Or needs not us if Cæsar please. Our master  
Will leap to be his friend: for, as you know,  
Whose he is, we are, and that's Cæsar's.*

Thus pointed Mr. Warburton hath thought proper to give us this passage, assuring us at the same time, that 'all sense is lost in the false pointing' of the former reading;

*He needs as many, Sir, as Cæsar has,  
Or needs not us. If Cæsar please, our master  
Will leap to be his friend: &c.*

But I believe the only thing that is lost is his own apprehension; for I am much mistaken if this pointing doth not give us a much better and more pertinent sense, than that interpretation of his, which he recommends as so 'sensible and polite:' a commendation, by the by, extremely well suited to the rough, blunt, soldier-like character of Enobarbus.

The



The poet's meaning is this ; In his present fortune Antony needs as many friends as Cæsar hath, or else he needs not even us, whose small number and want of power render us incapable, without other assistance, of being of any service to him. If Cæsar so pleases, our master will leap to be his friend ; for, as you know very well, though we are indeed our master's friends, yet both he and we are at present pretty much at Cæsar's discretion.

P. 179. *I have many other ways to die.*

Mr. Upton, in his Critic. Observ. p. 240, 241. hath shewn, that if the poet hath copied Plutarch in this circumstance of Cæsar's answer to Antony's challenge, as he hath in most of the other throughout this play, we ought to read,

He hath *many other ways to die.*

P. 180. 'Tis *one of those odd traits, which sorrow*  
*shoots*  
*Out of the mind.*

I admit that the uniformity of the metaphor is not preserved in the old reading, *tricks* ; yet I cannot think that a sufficient reason for altering it. 'Tis the duty of a critick to give us his autho'r's genuine text with all its faults, as it came from his hands ; but he exceeds the limits of his office, if he takes upon him to new-model his language, and reduce it to his own standard of propriety. We have already seen from several instances, that Shakespear was not always exact in attending to this uniformity of metaphor, but he certainly did not write such English, as was not in use, or understood, in the age he lived in. I take the word, *trait*, for an *error*, to come within this description ; for though it hath very lately begun to creep into our language, yet I believe it was quite unknown to the age of Shakes-

Shakespear, except perhaps to some fanciful conceited writer, who affected to lard his discourse with foreign expressions. But it is pleasant to observe the artifice Mr. Warburton uses, to pass off this emendation. He amuses the reader by proving to him very gravely, from a passage in Cymbeline, that we say in English, ‘to shoot a bolt;’ and from a passage in Marshal Turenne’s letters, that, ‘tiran un trait,’ is an authorized expression in French. And this forsooth is to pass for erudition. His business was to prove, that, to *shoot a trait*, is English, and that it was the English of Shakespear’s age. How easy is it to fill up volumes with such stuff as this!

P. 182. *’Tis the God Hercules, who loved Antony,  
Now leaves him.*

See Upton’s Critic. Observ. p. 195, 196.

P. 189. *Chain mine arm’d neck.*

See this expression properly explained in the Canons of Criticism, p. 163.

*Ibid. Ride on the pants triumphing.*

See the Canons of Criticism, p. 163, 164.

P. 193. ———— *the hearts,  
That pantler’d me at heels.*

That is, as Mr. Warburton interprets it, that ‘run after me like footmen, or *pantlers*.’ But a *pantler* is a very different employment from a footman, and signifies that servant in great families, who hath the particular care of providing the bread and sending it to table, as is evident from Act III. Scene 2. of Fletcher’s Bloody Brother. Mr. Warburton indeed would persuade us, that this appellation is used for ‘a menial servant in general;’ but he hath not been able to produce a single instance where it is so used.

The

The two instances he hath produced are quite beside the purpose, and in one of them the word itself is not even so much as found. Mr. Upton, in his Critic. Observ. p. 203, conjectures that Shakespear wrote,

*That paged me at the heels.*

But there is no necessity of departing so far from the ancient reading, which was,

*That pannell'd me at heels :*

from which I think it is natural to conclude that the poet wrote,

*That spaniel'd me at heels :*

that is, That followed me at the heels like spaniels.

P. 195. *The shirt of Nessus is upon me ; teach me,  
Alcides, thou mine ancestor ; thy rage  
Led thee lodge Lichas on the horns o' th' moon,  
And with those hands that grasp'd the heaviest  
club,  
Subdue thy wortkiest self.*

I am not at all satisfied with this forced and unnatural construction ; ‘ Thy rage led thee lodge Lichas, and subdue thyself ;’ to which may be added, ‘ teach me,’ without an accusative of the thing to be taught. The ancient reading was,

*The shirt of Nessus is upon me ; teach me,  
Alcides, thou mine ancestor, thy rage :  
Let me lodge Lichas on the horns o' th' moon,  
And with those hands that grasp'd the heaviest club,  
Subdue my wortkiest self.*

While Antony is contemplating his present inevitable ruin, brought upon him, as he thought, by the treachery of the woman who was dearest to him, his imagination presents to him his supposed ancestor  
Ulysses

Hercules in circumstances exactly parallel, wrapped up, by the instrumentality of Deianira's deceived jealousy, in the poisoned shirt of Nessus, from which it was impossible he could ever extricate himself alive. Upon this hint, his imagination taking fire transports him almost to a delirium. He fancies himself to be a real Hercules, and the shirt of Nessus to be actually upon him; and, after invoking his ancestor to inspire him with the same rage, with which he was actuated on the like occasion, he is instantly on the wing to exert it in the very same effects, in the lodging Lichas on the horns of the moon, and in subduing his worthiest self, with those very Herculean hands that grasped the heaviest club. All which, when stripped of those violent figures in which his heated imagination had clothed it, terminates in no more than this, the taking the severest vengeance on the instrument of his ruin, and putting an end to his life by his own hands. The most exceptionable expression perhaps is, the bestowing the epithet, *worthiest*, on himself; but even this exaggeration will appear excusable at least, if not justifiable, when it is considered, that it is not seriously intended as a vain-glorious vaunt, but proceeds wholly from a transport of the fancy, which represents him to himself for that moment as the very Hercules in person.

P. 198. *Dido and her Sichæus shall want troops.*

Mr. Warburton's comparison of Antony and Sichæus is exactly of a piece with that of Captain Fluellin, between Alexander of Macedon, and Harry of Monmouth. See vol. iv. p. 405.

P. 202. ————— *O thou sun,  
Turn from th' great sphere thou mov'st in!*

Thus hath Mr. Warburton restored, as he persuades himself, sense to this passage; but it is at the expence

pence of the verse, which it is impossible, as he hath given it, to pronounce. He was, it seems, afraid, that if the sun should set on fire the whole sphere in which he moved, the earth would be so far from standing darkling, that it would be in perpetual light; and it was to avoid this inconsistency that he altered the text as we have seen above. But in truth he apprehended danger where there was none. According to the philosophy which prevailed from the age of Aristotle to that of Shakespear, and long since, the sun was a planet, and was whirled round the earth by the motion of a solid sphere, in which it was fixed. If the sun therefore was to set fire to this sphere, so as to consume it, the consequence would be, that itself, for want of support, must drop through, and wander in endless space; and in that case the earth would be involved in endless night. This difficulty being thus removed, the antient reading should undoubtedly be restored,

*Burn the great sphere thou mov'st in!*

P. 204. *Of Cæsar seek your honour, with your safety*  
                   — you —

For, *you*, read, agreeably to the other editions, *ob*.

P. 210. [*Lulls wearied nature to a sound repose*]  
           (*Which sleeps, and never palates more the*  
               *dugg:*)  
           *The beggar's nurse, and Cæsar's.*

As to the first line, which is a mere interpolation of Mr. Warburton's. we may fairly return it on his hands again. The poet hath no occasion for his tinsel. As to the other alteration, they have no other foundation than the same gentleman's not happening to understand the original and genuine reading:

*Which sleeps, and never palates more the dung,*  
*The beggar's nurse and Cæsar's.*

H h

That



That is, Which sleeps, and hath no farther relish for the trash and dung of this earth, which dung is equally necessary to the support of Cæsar, as of the meanest beggar. In what sense Mr. Warburton could understand death to be equally the nurse of Cæsar and the beggar, or indeed to be the nurse of either, is inconceivable. I am indebted for this explanation of the common reading to Mr. Seward, who with great acuteness and penetration hath vindicated and re-established it, in his notes on Beaumont and Fletcher, vol. iv. p. 139, 140.

P. 213. *If idle time will once be necessary,  
I'll not sleep neither.*

This is what Mr. Warburton hath been pleased to give us instead of the common reading,

*If idle talk will once be necessary;*

which he tells us, 'is nonsense which he hath reformed.' But I cannot see how the matter is mended by this reformation. According to him, *idle time*, signifies *repose*. It may do so perhaps, but it certainly doth not signify that sort of repose which is commonly called sleep, and is the only sort pertinent to the matter in hand. I conceive the poet's meaning is, I will not sleep neither, and, to prevent it, I will keep myself awake with any idle talk that happens to come uppermost.

P. 216. *I cannot proſter mine own cauſe ſo well.*

Mr. Warburton is mistaken in the meaning of his own emendation. To *proſter* a cause, is not 'the technical term for pleading it by an advocate,' but for soliciting it by an attorney. But there was no need for altering the common reading :

*I cannot project mine own cauſe ſo well.*

To *project* is properly a term of perspective, signifying to represent an object truly, according to the rules

rules of that art. Hence it is applied metaphorically to denote a representation of any kind whatever. So that the sense is, I am not capable of stating my own cause in so favourable a light, as to free myself from all blame.

P. 218. *Be't known, that we, the greatest, are mis-  
thought*

*For things that others do. And when we fall  
We answer. Others' merits, in our names  
Are therefore to be pitied.*

Mr. Warburton, by false pointing this passage, the sense of which was extremely clear before, hath indeed rendered it perfectly unintelligible. For who would ever have imagined, that these words, *Others' merits, in our names are therefore to be pitied*, should signify, 'It is but reasonable that we should have the merit of our ministers' good actions?' or who can discover this meaning in them, even now, after he is told it is there. The ancient reading ought certainly to be thus pointed :

*Be't known, that we, the greatest, are mishtought  
For things that others do; and, when we fall,  
We answer others merits in our names;  
Are therefore to be pitied.*

That is, We, who are in possession of the supreme power, are ill thought of for faults committed by others, without our direction or knowledge; and when we are stripped of this power, are obliged to answer in our own names for what those others ought in justice to answer for themselves. Therefore we are to be pitied. I conceive that this reflection of Cleopatra is intended to insinuate, that the deficiency in the inventory ought to be imputed to Seleucus her accuser, and not to herself; and that he therefore was properly answerable for it. I would beg leave

to add, that I am inclined to believe that Shakespear gave us the third line thus,

*And answer others merits in our names;*

which renders the construction more explicit and perspicuous.

P. 220. *Their most absurd intents.*

I think Mr. Theobald's emendation,

*Their most assur'd intents,*

carries with it some probability of being the original text; though I would by no means reject the common reading, authorized by all the editions, which Mr. Upton in his Critic. Observ. p. 295, 296. hath rightly interpreted to signify, harsh, grating.

P. 222. *But he, that will believe half that they say, shall never be saved by all that they do.*

Mr. Warburton hath spoiled part of the intended humour by reading this passage the contrary way, and making the words, *all*, and, *half*, change places. That the ancient reading, *But he that will believe all that they say, shall never be saved by half that they do*, came from the poet, is extremely probable, from several other like quiproquo's uttered by the same clown in this short scene.

P. 223. ———— *this knot intrinsecate  
Of life at once untie.*

*I trinsecate* signifies, intricate, entangled, as it is well explained and fully proved in the Canons of Criticism, p. 146.

Cymbeline.

## Cymbeline.

P. 229. *You do not meet a man, but frowns : our brows  
No more obey the heavens than our courtiers.*

I am afraid Mr. Warburton hath himself incurred that very blame, with which he here reproaches Sir Thomas Hanmer, that, ‘by venturing too far at an emendation, he hath flipp’d this passage of all ‘thought and sentiment.’ In truth, he was so intent on discovering the defects of the common reading, that he did not allow himself leisure to consider, whether he could make any sense of his own conjecture. For what sense indeed is there in *mens brows obeying the heavens*? or who is Oedipus enough to guess at the meaning of so enigmatical an expression? The occasion of our critick’s mistake seems to have been his not understanding the common reading :

————— *our bloods*  
*No more obey the heavens than our courtiers :*

apprehending the words, *our bloods*, to mean literally the blood which runs in our veins, whereas they signify in this place, as well as in many others of our poet, our dispositions. These are commonly supposed to be influenced by the weather, and therefore may be properly said to obey it. But no one ever thought or said this of *mens brows*. The sense therefore is, Every one you meet appears to be displeased and out of humour; the heavens have no more influence on our dispositions, than they have on the courtiers. Both seem to be equally determined by the humour the King happens to be in. If he is cloudy, all are instantly cloudy too.

P. 231. *You speak him far.*

That is, You praise him to a great extent indeed.

H h 3

P. 231.

P. 231. *I don't extend him, Sir: within himself  
Crush him together, rather than unfold  
His measure fully.*

This passage too Mr. Warburton hath mangled, for want of understanding the common reading, which Mr. Theobald had however partly explained to him; though, as he happened to leave unexplained the word, *within*, which in this place signifies, *short of*, his explanation of the rest was useless to him. Accordingly, with his usual politeness, he tells us, 'to extend a thing *within itself*, is the most insufferable nonsense, and just as proper as to say, *I go out within doors.*' He did not consider in the meantime, that his own conjecture, *crush him together within himself*, is, besides a tautology equally insufferable, nearly too as nonsensical. Notwithstanding therefore this severe censure, I am not afraid to declare myself for the common reading, which I am persuaded is the true one:

*I do extend him, Sir, within himself;  
Crush him together, rather than unfold  
His measure fully.*

That is, I do extend him, or give you his proportions, Sir, far short of what they really are in himself. The gentleman doth not mean, that he had extended the real Posthumus, as the turn of Mr. Warburton's criticism would persuade us he was wrong enough to imagine, but only that draught which was contained in the relation he had just given of him; and this draught he compares with his real self, and finds the first to fall far short of the other. So, when he adds, *crush him together*, we are not to suppose it to be the real man that is crushed, but only that abridged account or measure of him, to which he evidently refers. We meet with the word,

*extend,*



*extend*, used in the same sense in *Troilus and Cressida*, p. 433.

*Till he behold them formed in th' applause  
Where they're extended.*

See the *Canons of Criticism*, p. 185, 186.

P. 235. *O disloyal thing,  
That should'st repair my youth, thou heap'st  
A yare age on me.*

*Yare*, never signifies untimely, what comes before its time, which is the sense the context requires. Here Mr. Warburton seems to have been deceived by the ambiguity of the Latin word, *præceps*, which Skinner gives as one of the interpretations of the word, *yare*, and which Mr. Warburton chuses to render by the equally ambiguous word, *precipitate*; though it is plain Skinner intended it to signify, *rash*, as appears from the other explanatory words which accompany it, *fervidus*, *impatiens*. The common reading was,

*A year's age on me;*

and, as the preceding verse wants a foot of its just measure, it is extremely probable that Sir Thomas Hanmer's conjecture,

————— *thou heapest many  
A year's age on me,*

restores to us the genuine text.

Ibid. ————— *a touch more rare  
Subdues all pangs, all fears.*

*More rare*, signifies more precious. How the 'stroke of lightning' can be here alluded to, or, *rare*, signify 'strong, or forcible,' is beyond my comprehension.

P. 237. *From this time leave me.*

This is a mistake of the printer. Read, agreeably to the other editions,

*For this time leave me.*

P. 238. *She's a good shine, but I have seen small reflection of her wit.*

A thing may be very properly said to borrow its *shine* or lustre; but what is meant by being a *shine* I do not comprehend. It doth not appear that Mr. Warburton hath any objection to the common reading, '*She's a good sign,*' that is a constellation; only from the answer, '*She shines not upon fools,*' he rather thinks the poet wrote, *shine*; as if in truth it were not the property of a constellation to shine. *Reflection*, here means token, or display, not influence, for light is chiefly manifested by being reflected. The sense is; She is undoubtedly a constellation of considerable lustre, but it is not displayed in her wit; for I have seen but little manifestation of that.

P. 239. —————'twere a paper lost,  
*As offer'd mercy is.*

The sense is, It were a paper lost, which would be as welcome to me as a pardon to a condemned criminal. Mr. Warburton instructs us to understand it of something infinitely more serious and solemn, though upon other occasions he is apt enough to take the alarm, when the awful dignity of the divine dispensations is debased by a vulgar application.

P. 240. —————'till the diminution  
*Of's space had pointed him sharp as my needle.*

The diminution of a man's *space*, for the diminution of his *size*, is a very awkward and pedantick expression;

sion; but Shakespear ought not to bear the blame of it, which in justice must be laid on Mr. Warburton's not understanding plain English. The common reading was,

—————'till the diminution  
Of space had pointed him sharp as my needle.

But, says Mr. Warburton, 'the increase of distance ' is the augmentation, not the diminution of space ' between the object and the beholder, which augmentation occasions the diminution of the object.' All this is certainly true and perfectly right; but then it ought to have taught him to have recourse to that rule of construction in the English language, that the genitive case is frequently used to express the cause, as well as the object. Thus 'the diminution of space,' will be that diminution which is caused by space or distance.

P. 241. ———that parting kiss, which I had set  
Between two charming words.

The quaintness of Mr. Warburton's conjecture on this passage is very justly exposed in the *Canons of Criticism*, p. 154.

P. 242. And, like the tyrannous breathing of the North,  
Shakes all our buds from blowing.

The subtilty of Mr. Warburton's imagination in his comment on this passage is really admirable. In the first place, he takes great pains to prove, that 'the buds of flowers, not of fruit-trees, are here alluded to.' All this is readily granted, though perhaps a refractory critick might find room for disputing even that; for the poet doth not seem to have had this distinction at all in his view. Then he tells us, that the common reading,

*Shakes all our buds from growing,*

'must necessarily refer to buds of fruit-trees.' But why

why so? Is it not necessary that the buds of flowers, as well as of fruit-trees, must grow before they can expand themselves, and blow? And is not the tyrannous breath of the north wind shaking them, as much an obstacle to the growth of the one, as of the other? But what is most admirable is, he demonstrates the truth of his emendation by something, which the poet hath not said, but he is sure would have said, if he had not anticipated himself in the word Mr. Warburton hath lent him. He would otherwise have made the north wind to blow, and not to breathe, though every one that knows any thing of the matter, must know, that it is the chillness, and not the violence, of the north wind, in which last respect it is frequently exceeded by other winds, which stops the progress of vegetation, as well in the buds of flowers, as of fruit trees.

P. 244. *If she went before others I have seen, as that diamond of yours out-lusters many I have beheld, I could believe, she excelled many.*

The common reading was, *I could not believe*, which not being sense, readily leads us however to the true one, *I could but believe*; that is, the most I could reasonably believe would be, that she excelled many. This reading is confirmed by what immediately follows, ‘but I have not seen the most precious diamond that is, nor you the lady.’ *Not*, is frequently substituted by mistake for, *but*, by our poet’s transcribers or printers. See Mr. Theobald’s Shakspear restored, p. 173, 174.

P. 245. *If in the holding or loss of that, you term her frail,*

The sense requires, that this member of the period should be terminated at least with a colon.

P. 250. *Think, what a chance thou chancest on.*

The reading of both the old folios is, as Mr. Theobald informs us,

*Think what a chance thou changest on;*

which in my opinion ought not to have been altered by the subsequent editors. The sense is, Think on what a chance, on how promising a prospect of advancing thy fortunes, thou changest thy present attachment.

P. 252. *The fiery orbs above, and the twinn'd stones  
Upon th' humbl'd beach?*

The epithet, *twinn'd*, applied to pebbles, hath neither propriety nor sense, though Mr. Warburton hath thought proper to pass it over in silence. I observe in Mr. Pope's edition the reading is,

—————*and as twinn'd stones:*

from whence I conjecture the poet might possibly have written,

—————*and the spurn'd stones.*

But Mr. Warburton, who cou'd digest the nonsense already mentioned, hath been forward to make an alteration where none was necessary, and to brand the common reading,

*Upon th' unnumber'd beach?*

with the reproach of nonsense; which it by no means deserves, being no other than a synecdoche frequently used by the best writers, by which the whole, the *beach*, is put for its component parts, the pebbles. To these last, *unnumber'd*, is the common epithet. So our poet in King Lear, vol. vi. p. 112.

—————*the*



—————*the murmuring surge*  
*That on th' unnumber'd idle pebbles chafes.*

See the Canons of Criticism, p. 105.

P. 261. —————*than that horrid act*  
*Of the divorce bell-made.*

How could the divorce be said to be *bell-made*, when it was not as yet made at all, nor, as it seems, could be without Imogen's consent, though the lovers were at present parted by the just mentioned expulsion of Posthumus? I have no doubt but the common reading,

*Of the divorce he'd make,*

is right. That is, that horrid act of the divorce, which divorce, he, Cloten, would fain make.

P. 263. —————*that dawning*  
*May bear the raven's eye.*

That is, (if we take this with Mr. Warburton to be 'a term borrowed from heraldry,') that dawning may deck itself in grey; though, by the by, the grey of the raven's eye very little resembles the livery of the morning. But so uncouth and affected an expression never came from Shakespear. I am therefore inclined to think that the reading exhibited by some other editions,

*May bare the raven's eye,*

that is, may open it, is the genuine text. It is well known that the raven is a very early bird, perhaps earlier than the lark. Our poet says of the crow (a bird whose properties resemble very much those of the raven) in his *Troilus and Cressida*, p. 443.

*O Cressida! but that the busie day,*  
*Wak'd by the lark, has rous'd the ribald crows.*

But Mr. Warburton objects, that 'the opening of  
 'the

‘ the raven’s eye was no advantage to the speaker ;’ no more was the dawning’s decking itself in grey, considered in itself ; but both were of equal advantage to him, considered as the constant fore-runners of day.

P. 266. *If she be up, I’ll speak with her ; if not,  
Let her lie still and dream.*

Mr. Warburton gives us this as an instance of a double entendre with only a single meaning. Of this he is certainly the best, and indeed the only, judge. For this is a figure of speech, of which he hath the honour, not only of being the first discoverer, but also of being the only person who, now he hath discovered it, understands what it is.

P. 267. ————*one of your great knowing  
Should learn (being tort) forbearance.*

For this most extravagant and ridiculous imagination of Mr. Warburton’s, we must, it seems, discard the natural easy sense of the common reading,

*Should learn (being taught) forbearance.*

But Mr. Warburton objects, that ‘ whoever is taught ‘ necessarily learns, and that learning is not the consequence of being taught, but the thing itself.’ Which is just the same thing as to say, that there is no manner of distinction between the means and the end. Do we not every day see glaring examples of people, who are taught what they never do, and indeed are never able to learn ? Hath not, for instance, a well-known critick been on many occasions abundantly taught modesty and good manners, and that teaching sometimes accompanied with very severe discipline, of the pen at least ? But would it therefore be a just conclusion to say he hath learned them ? I appeal to the reader, who will find in the *Canons of Criticism*, p. 62—64. the common text well explained and fully justified, and this idle whimsey,

sey, which we have been considering, unanswerably, and with great spirit and pleasantry, exploded.

P. 271. *E'er look upon our Romans.*

The ancient reading was,

*Or look upon our Romans,*

The sense is the same, but we should not modernize our poet's language. See Upton's Critic. Observ. P. 317.

P. 272. Post. *Welcome, Sir.*

Phi. *I hope, the briefness, &c.*

I suppose it is by the mistake of the printer that these two speeches have mutually exchanged their speakers.

P. 275. *What's this t' her honour?*

Thus Mr. Theobald hath corrected the common corrupt reading,

*This is her honour.*

Mr. Upton, in his Critic. Observ. p. 229, 230. conjectures we should rather read,

*Is this her honour?*

that is, Is this any way relating to the honour of my wife? The reader will chuse between the two conjectures. I must own, I am inclined to prefer that of Mr. Theobald.

P. 277. *Let's follow him, and pervert the present wrath  
He bath against himself.*

Should we not rather read,

————— prevent *the present wrath*;

that is, Restrain it from bursting out into some excess?

P. 281. *Behoves me keep at utterance.*

That is, at my extreme peril.

P. 284. *I see before me, man: nor here, nor here,  
Nor what ensues, that have a fog in them,  
That I cannot look through.*

The common reading appearing to Mr. Warburton to be nonsense, as indeed it must be acknowledged to be little better as it now stands, he gives us this conjecture, which if we will accept, then he assures us 'all is plain.' For my own part, I must confess, this appears to me at least as much nonsense as the other; nor can I, after the most deliberate consideration, discover either meaning, or construction, in it. Mr. Warburton's interpretation is, 'I see before me, for there is no fog on any side of me which I cannot see through.' But a man must have a very complaisant discernment indeed, who can find this sense, if it were sense, expressed in those words. At least, if he finds it there, he must bring it with him. Besides, what hath a fog on every side to do with seeing what is directly before the eye? It is sufficient for that purpose, that there should be no fog before. But there is another point that ought to have been considered, and which Mr. Warburton very rarely doth consider; Was this really the fact? Was Imogen in truth in this most desirable situation, that she clearly foresaw every consequence, that could possibly attend whatever step she should think proper to take? I believe the reader at least will scarcely be persuaded that this was the case. In short, all this puzzle hath been occasioned merely by a slight mistake in the pointing of the common reading, which being thus rectified all will be plain indeed:

*I see before me, man? Nor here, nor there,  
Nor what ensues, but have a fog in them,  
That I cannot look through.*

That is, Wouldst thou, man, have me consider,  
and

and distract myself in the search of the consequences which may possibly attend the step I am about to take? that would be to very little purpose indeed. For whatever step I should take, whether I stay here, or go thither, the consequences which may attend either are all equally covered with such a thick mist of obscurity as it is impossible for me to penetrate; and, this being so, it would be a folly in me to deliberate farther on this subject.

P. 288. *They think, they're mine, though trained up thus meanly.*

*I th' cave, wherein they bow, their thoughts do hit*

*The roof of palaces.*

What wonder they should think themselves Belario's children, though trained up agreeably to his present mean situation? The pointing should undoubtedly be thus reformed,

*They think, they're mine; though trained up thus meanly*  
*I th' cave, wherein they bow, their thoughts do hit*  
*The roof of palaces.*

P. 291. *Wilt lay the leven to all proper men.*

See this expression explained in Upton's Critic. Observ. p. 211, 212.

P. 292. \_\_\_\_\_ *dis-edg'd by her*  
*Whom now thou tir'st on.*

That is, When the edge of thy appetite shall be blunted by her, in whose embraces thou art now glutting it. Mr. Theobald's conjecture, in his Shakespear restored, p. 189. *dis-sic, ed,* carries with it very little probability. It is a much more natural supposition, that Posthumus would be stung with the pangs of remorse for the murder he had commanded, when he had surfeited, and was sick of the enchantress



treffs who had prompted him to it, than when she had discarded him.

P. 294. ————— *Now, if you could wear a mien  
Dark as your fortune is.*

To wear a dark mien, is but an uncouth expression, to signify, disguising your person. I can see no objection to the ancient reading,

—— — *Now, if you could wear a mind  
Dark as your fortune is.*

That is, Now, if you can suffer your mind to be disguised in conformity to your fortune. That the mind was to be disguised, as well as the person, Pisanio plainly tells Imogen in the next page,

*You must forget to be a woman, &c.*

Mr. Warburton, in order to support the appearance of an objection, is obliged to suppose the proposal to be, that Imogen's mind was to be changed, whereas it is in truth only, that it should be disguised.

P. 295. ————— *Ob! for such means,  
Though peril to my modesty, not death on't,  
I would adventure.*

I think it is more probable that the poet wrote,  
*Through peril to my modesty, not death on't.*

P. 299. *And that she hath all courtly parts more ex-  
quisite  
Than lady ladies; winning from each one  
The best she hath.*

Thus Mr. Warburton corrects the 'intolerable non-sense,' as he is pleased to call it, of the common reading, which in the second of these lines was,

*Than lady ladies woman; from each one.*

If this last be in truth the genuine text, I suppose a reflection is intended on the meanness of Cloten's amours, which, from this confession out of his own mouth, may be concluded not to have aspired beyond an intrigue with a ladies woman, in which station he seems to think all courtly parts are most generally found in the most exquisite perfection. In this view we are to understand the poet's expression to signify a ladies woman, honoured in this place herself with the title of lady. However the reader may think meet to determine as to this, the climax which Mr. Seward, in his notes on Beaumont and Fletcher, vol. ii. p. 185. hath imagined, in order to explain and justify the common reading, is certainly indefensible, since the idea expressed by the general title *lady* is not heightened by its being put in the plural, nor is the general word, *woman*, understood to transcend the denomination of *ladies*, in the point of all courtly accomplishments, which is the very point in question.

P. 304. *If any thing that's civil, speak; if savage,  
Take 'or't end.*

That is, according to Mr. Warburton, whose emendation this is, 'take my life ere famine end it.' But how came the pronoun, *it*, to signify my life, of which not the least mention had been made? Or to what purpose should Imogen call on the wild beast to take her life, before famine had put an end to it? One would imagine her dead body as proper food for the beast afterward; and that it were more eligible, with regard to herself, to perish by hunger, than to be torn in pieces while yet alive. And why must, *savage*, necessarily signify a savage beast, and not as well a savage man? especially when it is opposed to, *civil*, which is an epithet that can belong only to a man. Neither can I see any objection to the ancient reading,

*Take,*

Take, or lend.

That is, either take my life, or lend me your assistance.

P. 306. ———— *then had my prize*  
*Been less, and so more equal ballancing*  
*To thee, Posthumus.*

I can see no reason for altering the common reading,

——— *then had my prize*  
*Been less, and so more equal ballasting*  
*To thee, Posthumus.*

The metaphor is drawn from a prize taken at sea. The sense is, Then had the prize thou hast mastered in me been less, and not have sunk thee, as I have done, by overloading thee.

*Ibid. That nothing-gift of defering multitudes.*

The word, *defering*, is a conjecture of Mr. Theobald's; the ancient reading was, *differing*, which gives us a much more pertinent sense. The *nothing-gift* which the multitude are supposed to bestow, is glory, reputation, which is a present of little value from their hands, as they are neither unanimous in giving it, nor constant in continuing it.

P. 309. *How much the quantity, the weight as much,*  
*As I do love my father.*

Grammar seems to require that we should read,

*As much the quantity, the weight as much.*

P. 310. Bel. *And shall be ever.*

In Mr. Pope's and Mr. Theobald's editions we read,

*And shalt be ever.*

But neither of these expressions can with propriety proceed from Belario. There can indeed be little

doubt but Mr. Warburton's reading should be added to what Imogen had just said.

P. 311. *Mingle their spurs together.*

See Theobald's Shakespear restored, p. 139. and the Canons of Criticism, p. 208.

P. 314. *For we do fear the law.*

This expression must be understood as connected with what preceded two lines above,

———*then why should we be tender?*

and makes up one sentence with it; consequently should be included within the note of interrogation. Why should we be tender, &c. because forsooth we fear the law?

Ibid. ————*Though his honour  
Was nothing but mutation.*

The honour of Cloten can have no concern in the point here under consideration, which is the inducement which led him to ramble so far alone. I have little doubt therefore that Mr. Theobald hath given the genuine text in substituting, *humour*, in its place.

P. 315. *I'd let a marish of such Clotens blood.*

See the common reading,

*I'd let a parish of such Clotens blood,*

fully vindicated in the Canons of Criticism, p. 24.

P. 316. *That an invisible instinct should frame them.*

By *invisible instinct*, I apprehend the poet means, an instinct the cause of which was unknown, and which therefore could not be discovered, or even suspected, till it manifested itself on a sudden by its effects. Mr. Warburton's learning and metaphysics only  
puzzle

puzzle the sense instead of illustrating it. The metre would be much improved by the following slight transposition,

*That an instinct invisible should frame them.*

P. 317. ————*to shew what coast thy sluggish carrack  
Might easiliest harbour in?*

The common reading was,

—————*thy sluggish care :*

from whence Mr. Sympfon, in his notes on Beaumont and Fletcher, vol. vi. p. 441. hath very ingeniously retrieved the true reading,

—————*thy sluggish crare :*

a *crare* is a small trading vessel, mentioned by Fletcher in his Captain, vol. vi. p. 10. I myself have met with the word in ancient records above a thousand times. It is called in the Latin of those middle ages, *crayera*.

P. 321. *Are strewings fitt'st for graves.—Upon their  
faces——*

*You were as flow'rs, now wither'd; even so  
These herbelets shall, which we upon you strow.*

We must understand Euriphile, as well as Fidele, to have been buried in a cave, not under the earth, otherwise the raddock could not have brought them flowers and moss, nor could Imogen or the carcase of Cloten have been seen by passengers. The flowers therefore were strowed on Euriphile as well as Imogen, and both of them are addressed in the two last of these lines.

P. 323. *Last night, the very Gods shew'd me a vision.*

That is, 'the Gods themselves immediately, without  
'the intervention of other agents or instruments,' as



Mr. Warburton very justly interprets the expression. It is always right to let well alone; nevertheless, he must needs be meddling, and would persuade us that Shakespear wrote,

*Last night the wary Gods :*

that is, as he explains it, observing themselves, and forewarning me. But when was the word, *wary*, ever used to signify forewarning?

P. 323. *That, otherwise than noble Nature did,  
Hath alter'd that good picture?*

Mr. Warburton hath treated Mr. Theobald severely enough on account of a proposed conjecture, in which he happened to be mistaken. But it appears from Mr. Warburton's own interpretation, that he himself at the same time did not understand the reading he was defending. The verb, *did*, signifies here the same as performed, and accordingly the sense is, That hath altered this good picture to something so different from what nature drew it. Besides, in order to support an interpretation which falls very little short of nonsense, 'Who hath altered this good picture otherwise than nature altered it?' he is obliged to have recourse to a refinement more idle, and wider from the purpose, than the unsuccessful attempt of Mr. Theobald. He supposes therefore that the poet intended the speaker should intimate, that Cloten's being shortened in stature by the loss of his head was a counteracting 'the practice of nature, which by yearly accession of growth generally makes young people taller.' But in order to have gained any the least foundation for this his supposition, it was certainly necessary for him first to have altered, *nature did*, to, *nature does*. See the *Canons of Criticism*, p. 142—144.

P. 327,

P. 327. *I heard no letter from my master.*

I suppose it is the printer's fault this is not corrected according to Sir Thomas Hanmer's emendation, which Mr. Warburton gives us at the bottom of the page,

I've had *no letter*.

P. 328. *And ears so 'ploy'd importantly as now.*

Mr. Warburton's emendation seems to be right, but why would he circumscribe the word (as the author of the *Canons of Criticism*, p. 204. very humourously terms it) after a manner which common usage doth not authorize, rather than write it at full length, *employed*, or at least with a note of elision, *so 'mploy'd*?

P. 332. — *that the strait pass was damn'd.*

Read, *damm'd*.

P. 333. *Our Britaine's harts die flying.*

This is an emendation of Mr. Theobald's. See his *Shakespear restored*, p. 190.

Ibid. *That some, turn'd coward.*

*Some*, doth not signify, 'that part which,' as Mr. Warburton instructs us, but simply, a part.

P. 334. *The mortal bugs o' th' field.*

Read, agreeably to all the editions, *bugs*, that is, bugbears.

Ibid. *Nay, do not wonder at it.*

Mr. Theobald, in his *Shakespear restored*, p. 174. and in his note on this passage in his edition of *Shakespear*, hath, I think, very properly corrected it thus,

*Nay, do but wonder at it.*

P. 336. ~~\_\_\_\_\_~~ to *satisfie*,  
*I d'off my freedom ; 'tis the main part ; take*  
*No strieter render of me, than my all.*

Mr. Warburton seems to have been so wrapped up in the admiration of his own correction, that he did not give himself the leisure to observe the glaring inconsistency of it. Posthumus is made to say in the same breath, that his freedom is his all, and yet not his all, but only the main part of that all. The common reading,

~~\_\_\_\_\_~~ to *satisfie*,  
*If of my freedom 'tis the main part, take*  
*No strieter render of me, than my all,*

as much nonsense as Mr. Warburton is pleased to call it, gives us at least this consistent sense ; If I had continued in possession of my freedom, the main use and duty of it must have been to make satisfaction for my crime ; my constant and continued endeavours for this purpose would have been all the satisfaction in my power to make. By surrendering my freedom, I have together with it surrendered this all ; and have reason to hope you will not require of me a stricter compensation. The difficulty of this passage arises from hence, that a part of these premises is implied only, and not distinctly expressed.

P. 342. *Or to take upon yourself that, which, I am sure, you do not know.*

Grammar requires us to read, *Or take upon yourself.*

P. 343. *Such precious deeds in one that promis'd nought*  
*But begg'ry and poor luck.*

*Poor luck*, instead of *poor looks*, which was the common reading, is a conjecture of Mr. Warburton's, whose admirable reasoning proves, if it proves any thing, that he hath mended this place but by halves.

For

For thus proceeds his criticism; ‘How can one, whose poor looks promise beggary, be said to promise poor looks too?’ It is easy to answer, that poor looks promising either beggary or poor looks, is not Shakespear’s expression but his own, and therefore he is welcome to treat it as he pleases. ‘It was not the poor look which was promised; that was visible.’ And so was the beggary too, which notwithstanding is said to be promised, and therefore to make the emendation consistent, should have been altered as well as the poor look. But the truth is, it is the laconism, and conciseness of the expression, which occasioned Mr. Warburton’s stumbling at it. The sense is, One that promised nothing beyond what appeared, to wit, beggary and a poor exterior.

P. 348. *Not more resembles, than he th’ sweet rose lad.*

In order to help out the metre, Mr. Theobald enjoins us to pronounce the word, *resembles*, as a dissyllable. But this is utterly impracticable by a human tongue. It is sufficient to say, that the third foot is an anapæst.

P. 353. *Think, that you are upon a mock, and now  
Throw me again.*

Mr. Warburton, according to his usual custom, first calls the text nonsense, and then discards it to make room for real nonsense of his own. For who ever used the expression, *to be upon a mock*, to signify, to bear a part in ‘a farce or stage play?’ or, if it had that signification, how is it pertinent here, when the truth and reality of things, and particularly Imogen’s virtue and chastity, had been fully manifested and cleared up. The common reading,

*Think, that you are upon a rock, and now  
Throw me again,*

gives a sense so evidently pointed out and required  
by

by the context, that one would wonder how Mr. Warburton could miss it. Consider, that you have just escaped being wrecked in the full persuasion of my infidelity and death, and are at last got safe on a rock; now throw me from you again, if your heart will give you leave.

P. 355. *Wilt thou undo the worth thou art unpaid for,  
By tasting of our wrath?*

Here again Mr. Warburton's perverse subtilty will not let him understand one of the most common figures in poetry. The ancient reading was,

*By tasting of our wrath?*

'But how,' quoth he, 'did Belarius undo or forfeit his merit by tasting or feeling the King's wrath?' Why, only by doing that which he knew must draw the King's wrath upon him, and in consequence of which he must taste it. 'Tis the well known metonymy of the effect for the cause,

## Troilus and Cressida.

Prologue, p. 365. *Dardan, and Thymbria, Ilia,  
Scæa, Trojan.*

Mr. Theobald hath restored the true names of the Trojan gates from Dares Phrygius, whom our poet copied, thus,

*Dardania, Tkymbria, Ilia, Scæa, Trojan.*

See his Shakespear restored, p. 187, 188.

*Ibid. Sperre up the sons of Troy.*

See Mr. Theobald, as above cited.



P. 369. *The cygnet's down is harsh, and (spite of sense)  
Hard as the palm of ploughman.*

If the tree is known by its fruits, what judgment must we form of Mr. Warburton's critical talents from this sample? Troilus is here comparing the soft seizure of Cressid's hand to the cygnet's down, and, if we admit this correction, goes on to say, that, in comparison of the former, this latter is not only harsh, but in truth as hard as the palm of a ploughman, in despite of his own sense, which at the same time assures him of the contrary. Which is just as good sense as to say, that the very same sense contradicts its own testimony, and that what has the softest feeling, feels at the same time extremely hard. Shakespear gave us no such nonsense in the common reading,

—————*and spirit of sense*  
*Hard as the palm of ploughman.*

That is, The most refined quintessence of sense, the most delicate touch of it, was, in comparison of Cressid's hand, as hard as the palm of the ploughman. This is one of those exaggerations, which is extremely natural and pardonable in an ecstasick lover; but it is not pardonable, because it is not natural, to put such nonsense in his mouth as apparently contradicts itself. We meet with the same expression a little farther on in this very play, p. 432. where the eye or sight is termed,

*That most pure spirit of sense,*

which undoubtedly is with equal propriety applicable to the feeling.

P. 371. —————*Hector, whose patience*  
*Is, as the virtue, fix'd.*

One would have thought nothing could have been plainer than the sense of the common reading,

*Is,*

*Is, as a virtue, fix'd.*

That is, whose patience appeared incapable of being moved, as, when it is really a virtue, and not a sluggishness of constitution, it generally is. But Mr. Warburton, in the triumph of emendation, was above considering this; and what is the consequence? Why what himself with great truth and propriety tells us in his very next note; ‘The very slightest alteration will at any time let the poet’s sense through the critick’s fingers.’ So here the patience of Hector is compared with the Goddess Patience, who, whether she be fixed or not, more than all other Gods and Goddeses on their respective pedestals, the reader’s imagination cannot possibly inform him.

P. 372. *He was harness’d light.*

That is, harness’d ready for action. For it appears from this very play, that the heroes, whether they fought on foot, or in their chariots, were always in heavy armour, and indeed wore the same armour in both cases indifferently, unless they equipped themselves merely as archers, which Hector is never represented to have done. One would imagine Mr. Warburton had never so much as dipped into the Iliad.

P. 374. *Good morrow, Alexander.*

I entirely agree in opinion with Mr. Theobald, that Alexander is intended as the name of Cressid’s servant. See Shakespear restored, p. 137.

P. 378. *The rich shall have more.*

This may have been a proverbial saying for ought I know, though I have not happened to meet with it. But as the common reading,

*The rich shall have more,*

conveys precisely the same sense, I see no occasion for altering it. See the Canons of Criticism, p. 62.

P. 383. *With due observance of thy goodly feat.*

We learn from Mr. Theobald that the reading of the old editions is, *godly feat*. from whence he conjectures, and I think with great probability, that the poet wrote, *godlike feat*.

Ibid. ———— *Nestor shall supply  
Thy latest words.*

I see no occasion for altering the common reading,

————— *Nestor shall apply ;*

since it is much more modest and decent to call the illustration of a superior's words an application, than a supplement of them, as this last term implies, that some things had been omitted which were necessary to have been said on the occasion.

P. 384. *Returns to chiding fortune.*

That is, echoes back her own threats. See the Canons of Criticism, p. 206.

Ibid. *As venerable Nestor (hatch'd in silver)*

That is, adorned with silver, in allusion to his white locks of hair. See Mr. Seward's note on Beaumont and Fletcher, vol. i. p. 380, 381.

P. 385. *When that the general not likes the hive.*

This is a correction of Mr. Warburton's, instead of the common reading,

*When that the general is not like the hive,*

which is evidently wrong. But I apprehend the artful and insinuating Ulysses would scarce tell Agamemnon bluntly, and in so many words, that he

was

was not liked by the army; nor indeed is this the thing he complains of, but a general dissolution of all discipline, an insensibility of due subordination. I should imagine therefore the poet might write,

*When that the general's not the life of th' hive :  
that is, That life-giving spirit, whose vital influence animates, guides, and moves the whole united body. Ulysses just before had addressed Agamemnon in the following words of an import perfectly similar,*

————— *nerve and bone of Greece,  
Heart of our numbers, soul, and only spirit,  
In whom the tempers and the minds of all  
Should be shut up.*

P. 386. ————— *But when the planets  
In evil mixture to disorder wander.*

See the Canons of Criticism, p. 121, 122.

P. 388. *Tby stopless deputation be puts on:*  
Who ever heard of, *stopless*, for *unlimited*? The ancient reading, *topless*, is not difficult to understand, though Mr. Warburton was not in the humour to understand it. It evidently means, what hath nothing atop of, or above it, that is, supreme.

P. 390. *Exacts.*

I think this correction of Mr. Warburton's perfectly right; but I differ from him in the sense of the word, which I take it signifies in this place, not 'publick taxes,' for such are never imposed on an army in the field, but the particular duties required from the several individuals in their turns, as occasion called for them.

P. 392. *That loves his mistress more than in confession,  
(With truant vows to her own lips, he loves.)*

This parenthesis, which together with the comma

at the end of the first line, is very judiciously thrown out by Mr. Pope, spoils the sense, and disturbs the construction. The meaning is, Whose love to his mistress will carry him farther than a bare profession of it in her presence with frivolous vows and protestations.

P. 397. *Speak then, you windyest leaven.*

The common reading was, *whinid'st leaven*; from whence we may with great probability collect, that the poet wrote,

*Speak then, thou vinniedst leaven.*

*Vinnied*, or *vinewed*, is an old English word still in use in the western part of this island, which signifies, *mouldy*. See Upton's Critic. Observ. p. 210.

P. 398. *Thou thing of no bowels, thou!*

That is, Thou thing of no feeling; a reflection certainly not improper from a man who had been just beaten, on the man who beat him. Mr. Warburton however imagines the true reading to be,

*Thou thing of no vowels:*

‘That is, Thou word without vowels, which, as it ‘contains no idea, is jargon without sense.’ As if a word with vowels might not be as much jargon and nonsense, as one without them.

P. 401. *Had it our name.*

That is, Were it really ours, with as certain evidence as if we had marked it with our name, whereas we ourselves know Helen is not a Trojan but a Greek.

P. 402. *Without some image of th' affected merit.*

There was not the least occasion for this alteration. The ancient reading, *of th' affected merit*, is much better.



better. The sense is, Without some appearance of a merit on which to found the affection.

P. 404. *Why, brother Hector,*  
*We may not think the justness of each act.*

Both the sense and construction evidently require that we should read,

*May we not think the justness of each act.*

P. 413. *In will-peculiar.*

This expression will not admit of an hyphen, which is contrary to the genius of our language where the subject precedes the adjunct.

P. 418. *Well, you say so in fits.*

I must frankly own, I can see no meaning in these words. Possibly the poet might write, ‘Well, you say so in *jest*.’

*Ibid.* Helen. *You must not know where he sups.*

These words should be added to the speech of Pandarus; for every thing he says of Troilus is in private to Paris, and apart from Helena, who could not therefore make this answer which relates wholly to Troilus.

P. 419. *With my dispouser Cressida.*

*Dispouser*, is a word never before, that I have heard or known, used by any English writer, for one who would separate a man from his wife. Besides, there is not the least reason to imagine, from any thing said in the play, that Cressida desired to separate Paris from Helena. On the other hand, the common reading, *disposer*, is a compliment of great gallantry, to signify, that Paris was entirely at Cressida’s disposal and command.

P. 421.

P. 421. *No, Sir, he prays you to conduct him thither.*

This correction is wholly owing to Mr. Warburton's not understanding English. The common reading is much better,

*No, Sir, he stays you to conduct him thither.*

that is, He stays, or waits, for you.

P. 422. *The falcon as the tercel, for all the ducks i' th' river.*

We should undoubtedly read, 'The falcon *at* the tercel;' that is, I will fly my female hawk against the male, for all the ducks in the river. See Mr. Theobald's note on this place.

P. 426. *As true as steel, as plantage to the moon.*

It is certain, that by *plantage* cannot be understood whatever is 'planted or sown,' as Mr. Warburton interprets the word, because, however prevalent the opinion was of the moon's influence on planting or sowing, yet it was as universally known that this influence in many cases failed, and therefore could not furnish a proper comparison for a truth of an invariable constancy. I suppose therefore that *plantage* usurps the place of some other thing, which receives a certain and regular determination from the moon: and, as the regular influence of that planet on the tides is of all others the most generally acknowledged, and indeed a matter of universal observation, I think the poet might possibly have written,

————— *as floodage to the moon.*

Mr. Dryden seems to have entertained the same opinion, for he gives us,

*Or true as flowing tides are to the moon.*

P. 426. *Yet after all comparisons of truth,  
As truth authentick, ever to be cited,  
As true as Troilus, shall crown up the verse.*

I have no other objection to this reading but that it is not Shakespear's. Mr. Warburton indeed tells us, that the common reading,

*As truth's authentick author to be cited,*

'is absolute nonsense.' Let us try if we cannot make sense of it; and, if we can, it will certainly have one recommendation, which uses to be a very prevalent one with this gentleman, to wit, an uniformity of metaphor perfectly preserved. The words, *authentick author*, and, *cited*, both refer to an author, whose text is universally received, and submitted to, as the test of truth in the matters he treats of: Such, for some ages, was Aristotle in philosophy; such the Institutes of Justinian in civil law. The sense therefore I apprehend to be this. In matters of love, after all comparisons of truth have been exhausted, to crown and sum up the whole, the truth of Troilus shall at last be cited, as the very authentick text itself of truth in love, according to which the truth of every man else will for the future be tried and determined upon the comparison.

P. 427. *Let all inconstant men be Troilus's.*

The ancient reading, 'Let all *constant* men be Troilus's,' is certainly the true one. It is clearly the intention of the poet, that this imprecation should be such a one as was verified by the event, as it is in part to this very day. But neither was Troilus ever a name used to denote an inconstant lover, nor, if we credit the story of this play, did he ever deserve that character, as both the others did in truth deserve that shame here imprecated upon them. Besides, Pandarus seems to adjust his imprecation to those

those of the other two preceding just as they dropped from their lips, *as false as Cressid*, and consequently, *as true*, or, *as constant*, *as Troilus*.

P. 429. *That, through the sight I bear in things to come,*

*I have abandon'd Troy.*

Mr. Warburton rises up with a very laudable zeal, to vindicate the priestly character from the silly and groundless reflections of Mr. Theobald. But, as zeal, when it is very warm, is apt sometimes to be blind, this hath unfortunately happened in the present case; and Mr. Warburton hath acquitted himself so ill of the task he hath undertaken, that he hath left matters much worse than he found them. The words of Calchas will bear no other reasonable sense, than that he had abandoned Troy, from the foresight he had of the destruction that hung over it, and would inevitably overwhelm it. The following passage,

*I have———expos'd myself  
From certain and possess'd conveniencies,  
To doubtful fortunes;*

which Mr. Warburton adduces as inconsistent with this interpretation, is a strong confirmation of the truth of it. The sense is plainly, You may be sure I have the fullest persuasion of the certainty of my prediction, otherwise I should not have quitted certain and possessed conveniencies, to risque my fortunes with you, which, as they depend absolutely on your will and pleasure, I must still consider as doubtful. As to Mr. Warburton's other objection, 'That the absolute knowledge of the fall of Troy was a secret hid from the inferior Gods themselves,' he himself hath sufficiently answered it, by admitting, that what Cassandra knew of the matter was

communicated to her by them. Now it is plain; that the secret that Troy was absolutely to fall, if it persisted in detaining Helen, was known to her; and her not being believed did not make this knowledge a jot the less certain. For a proof of this, see vol. vii. p. 404.

*Troy must not be, nor goodly Ilium stand:  
Our fire-brand brother, Paris, burns us all.  
Cry, cry, Troy burns, or else let Helen go.*

Mr. Warburton's interpretation, that Calchas left Troy from a prospect of bringing his skill in divination to a better market among the Greeks, is not only utterly without foundation, but unnecessarily exposes his priestly character, by placing it in so odious and mercenary a light, as must render it the detestation of the reader. The true excuse for him is, that, as the Gods had revealed to him the sentence they had passed on his country, he thought it his duty to acquiesce under it, and not, by fruitlessly exerting himself in opposition to it, to involve himself and his family in the same ruin.

P. 432. *How dearly ever parted.*

That is, With how valuable parts or accomplishments soever endued.

P. 433. *How some men sleep in skittish Fortune's ball.*

There was not the least occasion to alter the common reading, which is at least full as expressive, if Mr. Warburton would have allowed himself the time to understand its meaning :

*How some men creep in skittish Fortune's ball.*

Where, to *creep*, signifies, to advance slowly and slyly, like a snail.

P. 440.



P. 440. *Did haunt you in the field.*

Mr. Upton, in his Critic. Observ. p. 242. hath, I think, very clearly proved, that the true reading is,

*Did hunt you in the field.*

Ibid. *During all question of the gentle truce.*

*Question* seems here intended to signify all conversation in general; so that the sense is, In whatever converse I shall have with you during this gentle truce, I shall, like a friend, heartily wish you health, but when I meet you armed in the field, I shall treat you with the utmost severity of an enemy.

P. 441. *A flat tamed piece.*

A *tamed piece*, is a piece that hath been broached, and a part of it drawn out. In the western part of England we say, to *tame* a vessel, or a bottle, for, to draw, or pour out part of it. Evidently from the French word, *entamer*, which hath the same signification,

P. 442. *Both merits pois'd, each weighs no less nor more,  
But he as he, which heavier for a whore.*

I cannot understand in what sense or construction the relative, *which*, can be admitted here. I believe the poet wrote,

————each heavier for a whore.

That is, each of you dragged down to ruin by your destructive connection with a whore.

P. 445. —————the secretest of natures  
*Have not more gift in taciturnity.*

I cannot see the least objection, except the deficiency of the metre, to the common reading,

—————the secrets of nature.

That is, The secrets of nature do not more effectually elude all human inquiries, than I shall certainly disappoint those, whose curiosity might lead them to pry into yours. The metre may be easily restored thus,

————— *the secrets even of nature.*

P. 451. *To shame the zeal of my petition towards thee.*

Mr. Warburton is always ready to bestow the appellation of nonsense on every expression whose appearance he dislikes at first sight, without allowing himself time to examine into its real merit. Thus he hath treated in this place the common reading,

*To shame the zeal of my petition towards thee.*

But what is this zeal of Troilus's petition? It is, that if fortune ever subjected Diomedes to the mercy of his sword, then the bare mention of Cressid's name should be an effectual protection and security for his life and safety. The slight Diomedes puts on this declaration, by his telling Cressid she owes no thanks to the Prince for it, since her beauty alone might command, not only fair usage from him, but himself too with every thing in his power, is what Troilus calls *shaming* or affronting the *zeal* of his petition, by treating it as a thing beneath his notice, and telling Cressida as much in very plain terms. This is a sense precise and determinate, very clearly and finely expressed; whereas Mr. Warburton's conjecture is a general vague and cold expression, appealing only to Diomedes's politeness, and blaming him for not entering into all the delicacies of a lover's passion, with as much readiness as the lover himself,

P. 452. *Blow, villain, till thy spher'd bias cheek  
Out-fool the obelick of puffed Aquilon.*

*Bias cheek*, appears to me to be nonsense. Possibly  
the

the poet might have written, *Boreas cheek*, alluding to the common pictures of Boreas, in which he is always drawn with cheeks puffed out almost to bursting. This bombast language seems to have been adapted to the character of Ajax, which is represented as blown up by pride and flattery.

P. 455. *In the extremity of great and little  
Valour and pride parcel themselves in Hector.*

Mr. Warburton assures us, as usual, that thus ‘Shakespear without doubt wrote.’ But it appears to me a real absurdity to say, that any thing can parcel itself in the extremity of little, when that little too is as blank as nothing ; though I can see no absurdity in saying, that two qualities excel themselves, that is, exceed the degrees in which they are usually found, the one in the extremity of great, the other in the extremity of little, especially when the praise arising from this last quality consists in its being as little as it can be conceived. We must therefore most undoubtedly restore the old reading,

*Valour and pride excel themselves in Hector.*

P. 457. *Not Neoptolemus’s fire irascible.*

There can be no doubt but Achilles is the person here intended by Hector, and so far Mr. Warburton’s correction is certainly right ; but the epithet, *irascible*, seems to be a mere botch, inserted to fill up the verse. The corrupt reading was,

*Not Neoptolemus so mirable :*

From which I conjecture the poet might have written,

*Not Neoptolemus’s fire in battle.*

P. 461. *I shall forgetal thee, lord Ulysses ;— thou !*

The word, *thou*, seems to have no meaning here.

I believe we should read, *now*, which particle is immediately repeated at the beginning of the next line.

P. 462. *But, by the forge that stythied Mars his helm.*  
*Stythie*, or *stytbe*, undoubtedly signifies an anvil; but I apprehend it signifies also the trough in which the smith quenches his iron in order to give it a proper hardness, the water of which is in consequence generally foul and black. The forge signifies here, by a not unusual synecdoche, the whole smith's shop. Mr. Theobald would substitute the word, *smithied*, and tells us, that *a smithy* is the working shop of a smith, and *to smithy* is to perform the work and office of a smith; but I do not recollect to have ever heard or met with either of those words.

P. 464. *Thou crusty botch of nature.*

I think Mr. Theobald hath with good reason and great probability altered this expression to, 'Thou crusty *botch* of nature.'

P. 465. *And the goodly transformation of Jupiter there, his brother, the bull, the primitive statue, and obelisk memorial of cuckolds.*

The common reading was, *and oblique memorial of cuckolds*; which Mr. Warburton, supposing it to be an appellation given to Menelaus, changed to what we have just seen, intending by it an eternal monument of cuckoldom. For 'an obelisk is of all human edifices the most durable; and thus the sentence rises gradually and properly from a statue to 'an obelisk.' To treat such criticism as this seriously, would be an affront to the common sense of the reader. Such solemn nonsense needs no heightening to expose it. Mr. Theobald had very justly observed, that it is the bull which is called the primitive statue; to which Mr. Warburton, with that  
 super-

supercilious air of contempt which is usual to him, replies, ‘ That by this observation Mr. Theobald ‘ only giveth us to understand, that he knoweth not ‘ the difference between the English articles *a* and ‘ *the*.’ But let me tell him in return, that by this very reply he hath clearly shewn, that he himself did not, at least at that time, understand that difference. For it is not, *a bull*, that is, any bull whatever, but *the bull*, whom the poet had just before called the goodly transformation of Jupiter, that is said to be ‘ the primitive statue and oblique memorial of cuckolds.’ The memorial is called oblique, because it was only indirectly such, upon the common supposition that both were equally furnished with horns. But Mr. Warburton should have informed the reader, how Menelaus could properly be said to be ‘ the primitive statue of cuckolds.’ Were there no cuckolds before him? or could he be a primitive statue before he existed? Mr. Warburton tells us ‘ he stood as the great archetype of this character.’ But to expose the impropriety and weakness of this observation would lead us too near the borders of profaneness.

P. 473. ————— *O madness of discourse!*  
*That cause sets up with and against thyself!*  
*Bi-fold authority!*

I can discover no meaning in these last words, which are not, to the best of my information, even English. Some at least of the elder editions, if not all of them, give us,

By foul *authority!*

which I suppose may be the genuine reading; and then the passage should be thus pointed,

————— *O madness of discourse,*  
*That cause sets up with and against thyself,*  
*By foul authority!*

That



That is, O madness of reasoning, which would at the same time persuade thee that thy mistress is true, and yet that she is false too, and in both those respects relying on a testimony which is all stained with pollution, to wit, her own.

P. 473. ———— *where reason can revolt*  
*Without perdition, and loss assume all reason*  
*Without revolt.*

If I may venture to guess at the meaning of so dark a riddle, I should imagine it might be this ; Where reason founded on past assurances can determine in contradiction to the clearest evidence, that I have not lost Cressida's affection, and where the loss of that affection is so manifest, that all my reason ranges itself on this side, in concurrence with the fullest evidence.

## VOLUME the EIGHTH.

### Romeo and Juliet.

P. 13. *To call hers (exquisite) in question more.*

That is, to call hers, which is exquisite, the more into my remembrance and contemplation. It is in this sense, and not in that of doubt or dispute, that the word, *question*, is here used.

P. 14. *Earth-treading stars that make dark Even light.*

That is, according to Mr. Warburton, whose emendation this is, ‘ When the evening is dark and without stars, these earthly stars supply their place, and light it up.’ A very gallant compliment indeed, that, when no stars are to be seen, the ladies make shift to supply their place. The common reading,

*Earth-*

*Earth-treading stars that make dark heaven's light,*  
 though Mr. Warburton is pleased to call it nonsense, presents us with a much more elegant sense in the true strain of gallantry; Stars treading upon the earth, which by their superior splendor eclipse or darken those which enlighten the heavens. But it hath been already remarked in the Canons of Criticism, that Mr. Warburton is particularly unfortunate whenever his subject leads him to talk of the fair sex.

P. 16. *Your lady's love against some other maid.*

*Your lady's love*, is the love you bear to your lady, which in our language is commonly used for the lady herself. So that there is no occasion for Mr. Theobald's conjecture.

P. 21. *Scaring the ladies like a crow-keeper.*

That is, like a fellow placed to keep off crows, rooks, and other birds, from grounds newly sown; which service, in the days of archery, before fire-arms were grown into common use, was I suppose performed with a bow and arrows: and as ragged boys were, as they still are, usually employed for this purpose, the poet very properly concludes, that such an appearance would rather scare than divert the ladies. Mr. Theobald, not recollecting this, would, in his Shakespear restored, p. 191, alter the word to *cow-keeper*, supposing that the herdsmen of old were used to watch in the field with bows and arrows, to defend their cattle from dogs, or any other injuries. But this supposition is quite groundless. In England at least, whence our poet undoubtedly drew his similes, ever since the extirpation of wolves, kine, or horned cattle, had no enemies to apprehend in the fields; and, as they needed not, so neither had they, any herdsmen to attend them there.

P. 21.

P. 21. *And to sink in it, should you burthen love.*

It is plain from what follows, that there ought to have been a note of interrogation at the end of this line. The sense is, And since you find you are sinking under it already, should you go on to increase your burthen?

P. 23. *In shape no bigger than an agat-stone.*

Mr. Warburton charges this expression with great inaccuracy, for ‘that *shape* signifies quality, and not quantity.’ But in this surely he is mistaken. Its signification in the English language includes, not only the form or figure of a thing, but its proportion, and even size; and as in all these senses it is susceptible of more and less, it will admit an epithet expressive of its quantity. Thus a bulky, or a slender shape, is an usual and authorized phrase. What he would substitute in its place, *in shade*, is much more exceptionable. For though we say the *shades of night*, and of *darkness*, yet, to *come in shade*, for coming in the night time, is not, I believe, an usual, nor a very proper, form of expression.

P. 26. *Direct my suit!*

That is, Prescribe the way in which I am to follow him; from the French word, *suite*, a following.

P. 32. *Alike bewitch'd by the charm of looks.*

Read, *bewitched*.

P. 33. *Young Abraham Cupid, he that shot so true.*

Mr. Upton, in his Critic. Observ. p. 234—236, hath given strong reasons to persuade us that Shakespear wrote,

*Young Adam Cupid.*

P. 41.

P. 41. *Poison bath residence, and medicine power.*

By *power* is meant in this place, efficacy ; so that in truth this expression hath much more accuracy than Mr. Warburton's conjecture,

*Poison bath residence, and medic'nal power.*

For, besides that according to this reading, the word, *residence*, is a mere superfluous botch, which, being sufficiently implied in the words that follow, may without prejudice to the sense be as well omitted ; the antithesis between *poison* and *medicine* is quite destroyed, and the medicinal power is attributed to the poison, in direct contradiction to the account the poet immediately gives, that the medicine lay in the smell, and the poison in the taste.

*Ibid. Two such opposed kin encamp them still.*

I take it for granted Mr. Warburton is right when he informs us, that 'the old books give us, opposed *Kings*,' instead of, 'opposed *foes*,' which is the reading of the later editions. As I have no edition antecedent to that of Mr. Pope, it is not in my power to speak of this matter with exactness ; but I should suspect that Shakespear first wrote, *Kings*, and afterwards reflecting that this expression, however applicable to grace and will in man, did not so well suit the powers of an herb, altered it to, *foes*. But that Shakespear ever wrote, *Two such opposed kin*, as Mr. Warburton would persuade us, I can never believe, till some nearer affinity be made out between medicine and poison, grace and corrupt will, than that which he alledges, their residence in one and the same substance.

P. 44. *O, their bon's, their bon's!*

The ancient reading was, 'O, their *bones*, their *bones*?' which seems to be an allusion to the effects  
of

of the French disease, then not uncommon among the fashionable travelled gentry. See Mr. Upton's Critic. Observ. p. 164, 165. So that we have no occasion for Mr. Warburton's *bon's*, for which too he is beholden to Mr. Theobald, though, as his usual manner is, he hath not acknowledged the obligation.

P. 45. *This be a grey eye or so : But now to the purpose.*

The old reading was, 'This be a grey eye or so, but *not* to the purpose,' that is, not worth the minding, not comparable to Romeo's mistress. This Mr. Warburton very gravely alters to, *now to the purpose*. And what is this purpose? Not 'to enquire after Romeo,' as he tells us, for he had just that moment found him; but to salute him and give him the bonjour. A very important purpose truly. See the Canons of Criticism, p. 4.

P. 46. *A wit of cheverel.*

See Theobald's Shakespear restored, p. 145, 146.

P. 47. *She will indite him to some supper.*

We should read, agreeably to Mr. Pope's edition, *invite him*.

Ibid. *What saucy merchant was this, that was so full of his ropery?*

I suppose we should read, *roguey*.

P. 51. *Though his face be no better than another man's.*

This is an alteration of Mr. Warburton's pronounced authoritatively from his critical chair, without vouchsafing to give the reader a reason. But what objection is there to the common reading, 'though his face *be* better than *any* man's?' As the nurse, to make her



her court to her young mistress, commends every part of Romeo, his leg, his hand, his foot, his body, his gentle disposition, what reason can be imagined why, when she mentions his face, she should not commend that too? See the Canons of Criticism, p. 4.

P. 61. *Spread thy close curtain, love-performing Night,  
That th' run-away's eyes may wink; and Romeo  
Leap to these arms, untalkt of and unseen.*

This is an alteration of Mr. Warburton's instead of the common reading,

*That run-aways eyes may wink.*

By the run-away, he would have us understand the sun himself. But, besides that the sun had been already sufficiently invoked, and is necessarily absent as soon as night takes place; besides that the run-away, is at any time a very strange and quaint appellation for the sun, it is particularly improper and inconsistent in this passage. Juliet had just before complained of the sun's tedious slowness in finishing his course; and therefore it is very unlikely she should in the same breath call him a run-away. I think it is not improbable that the poet wrote,

*That Rumour's eyes may wink;*

which agrees perfectly well with what follows,

—————*and Romeo  
Leap to these arms, untalk'd of and unseen.*

P. 62. *Hood my unmann'd blood baiting in my cheeks,  
With thy black mantle;*

These are all terms of falconry. An *unmanned* hawk is one that is not brought to endure company. Baiting, or, as it is more properly written, *bating*, is fluttering with the wings as striving to fly away.  
That

That hawks are hooded in order to reclaim them; is, I suppose, universally known. See Chambers's Dictionary under the word, *Hawking*.

P. 63. *Vile earth to earth resign, and motion here.*

Read, agreeably to the other editions, 'end motion here.' I suppose it is an error of the press.

P. 64. *Ravenous dove, feather'd raven! wolvisb rav-  
ening lamb!*

Mr. Theobald hath very ingeniously restored sense and metre to this verse, by throwing out the first word, *ravenous*, which was apparently coined by some blundering transcriber out of raven, and rav-ening which follow, who not being aware of the hyphen in the word, *dove-feather'd*, thought it but justice that the dove should have its epithet, as well as the raven and the lamb. The verse thus restored;

*Dove-feather'd raven! wolvisb-rav-ening lamb,*

together with the three next following, though rejected by Mr. Warburton, 'as being evidently the players trash,' are, I will venture to say with Mr. Theobald, in Shakespear's manner, and not less worthy of him than several hundred other lines in this very play which no one doubts to be his.

P. 66. *A gentler judgment even'd from his lips.*

The word, *even'd*, is a conjecture of Mr. Warburton's, which he interprets to signify, 'came equitably;' and tells us, that 'the poet frequently uses the verb, to *even*, in this sense.' He should have produced at least some one instance; for, though I admit that Shakespear frequently uses the verb, I do not recollect, or believe, that he hath ever used it in this sense, or in this construction. As to the common reading, *vanish'd*, it displeases me as much as it

it doth Mr. Warburton. I should suspect that Shakespear wrote,

*A gentler judgment issued from his lips.*

This word very much resembling the latter part of the word, *vanished*, might not improbably have been so badly written, that the transcriber, or printer, not knowing what to make of it, might supply its place with something like it from his own conjecture.

P. 67. *But purgatory, Tartar, Hell itself.*

*Tartar*, which Mr. Warburton hath substituted for the common reading, *torture*, is a mere insipid, improbable, tautology. For what else is *Tartar*, but *Hell* itself? I conceive *torture* is here put, by a metonymy not overstrained, for the place of torture.

P. 69. —————and what says  
*My conseal'd lady to our cancell'd love?*

*Consealed*, is a new coined word of Mr. Warburton's; which he hath substituted in the place of the common reading, *concealed*; for two reasons; First because 'an antithesis or opposition was here intended; 'but what opposition is there between *concealed* 'and *canceled*?' To this the answer is easy; since no such opposition is found, it is a plain proof that none was intended. Indeed nothing more seems to have been intended than a mere playing with the sound of the words; with instances of which this play abounds, where there doth not appear to be the least view towards an antithesis. Such are these but two pages before;

*This may flies do, when I from this must fly;*  
and,

*No sudden mean of death, though ne'er so mean.*

His second reason is, 'Juliet was not concealed,  
L 1 ' though

‘ though Romeo was.’ But this objection is wholly founded on a mistake of the poet’s meaning. The epithet, *concealed*, is to be understood, not of the person, but of the condition of the lady. So that the sense is, My Lady, whose being so, together with our marriage which made her so, is concealed from the world.

P. 70. *Unseemly woman in a seeming man!*  
*An ill beseeming beast in seeming groth!*

At the sight of such extravagant and unaccountable emendations as this, which are strewed pretty plentifully throughout Mr. Warburton’s performance, I am sometimes strangely tempted to suspect that he is not serious at bottom, but diverting himself at that witty amusement which modern ingenuity hath distinguished by the name of the humbug, by trying how far he could impose on the docility and credulity of his readers. If this was really his intention, he hath certainly in the present instance carried the jest too far, so far as to return upon himself, and terminate in his own disappointment. For I do not believe a single reader is to be found weak enough to give into so palpable a trap as this. The common reading was,

*And ill-beseeming beast in seeming both!*

which is explained with great propriety, and fully justified in the Canons of Criticism, p. 198.

P. 71. *Why rail’st thou on thy birth, the heav’n, and earth,*

*Since birth, and heav’n, and earth, all three  
 so meet,*

*In thee alone; which thou at once would’st lose?*

This is another of those extraordinary emendations mentioned in the last note, and substituted by Mr. War-

Warburton in the place of the common reading, which he is pleased to reject as strange nonsense.

*Since birth, and heav'n, and earth, all three do meet  
In thee at once, which thou at once would'st lose?*

The sense is, Why dost thou rail on thy birth, on heaven, and on earth, since the advantages of a noble birth, the hope of eternal happiness in heaven, and an ample patrimony on earth, all three concur in thee at once to compleat thy felicity; all which thou wouldst at once forfeit and throw away by one rash act? Let us now examine, in its turn, the merit of Mr. Warburton's reading. What is meant by, 'all three *so meet*?' His interpretation is, 'all three 'so auspicious to you.' But who ever heard of such strange English, heaven is *meet* to a person, to signify, heaven is *auspicious* to him? Then again, What is, 'all three in thee *atone*?' To *atone*, he tells us, 'is frequently used by Shakespear in the sense of, to 'agree, to be friendly together.' It is so, where that agreement and friendly reconciliation had been preceded by a dissension and variance, and not otherwise. But it is so evident, that this signification is inconsistent with the sense of the passage before us, and particularly with the preceding words, *all three so meet*, that Mr. Warburton himself could not avoid seeing it, and therefore very artfully puts the change on the reader, and, when he comes to apply it to the context, is obliged to alter it to, 'are all three your 'friends;' a sense which the expression will by no means admit of. It might be further urged, in support of the common reading, that the repetition of the words, *at once*, preserves that play on the words with which this speech throughout abounds, and which is destroyed in this place by Mr. Warburton's emendation.



P. 73. *Str Paris, I will make a separate tender  
Of my child's love.*

The common reading was, ‘a *desperate* tender,’ which in this place signifies, such a tender as at first appearance might be thought a desperate one, or full of hazard, as the daughter had not yet been consulted, but which however Capulet ventures to make, as he thinks she will be ruled by him, nay more, doubts it not. So that the epithet, *desperate*, regards the appearance only such a tender would naturally have to Paris, not the old man’s own sense of it. Mr. Warburton’s conjecture, ‘a *separate tender*,’ is destitute both of spirit and propriety. For the plain meaning of it is no other than this, Throwing aside all consideration of my daughter’s inclination, as a point absolutely of no consequence, nor deserving the least attention, I will make you a tender of her on my own separate authority. But Shakespear neither represents the lover as being of a character so indelicate, as to accept of this tender without remonstrance, nor the father so professedly arbitrary and tyrannical. On the contrary, he is here represented as undertaking for his daughter, merely from the confidence he hath in her duty and obedience.

P. 75. *Some say, the lark and loathed toad change eyes ;  
O, now I wot they had chang’d voices too !*

The meaning of which is plainly this, That Juliet had at last discovered, that it was the croak of the toad, and not the song of the lark, which she had just heard. The common reading was,

*O, now I would they had chang’d voices too !*

If the toad and lark had changed voices, the unnatural croak of the latter would have been no indication of the approach of day, and consequently no signal for her lover’s departure. This is apparently  
the

the aim and purpose of Juliet's wish, of which Mr. Warburton doth not appear to have had the least suspicion. See the Canons of Criticism, p. 107.

P. 78. *Is my poor heart so for a kinsman vext.*

The other editions rightly close this line with a note of interrogation.

P. 82. *Your first is dead; or 'twere as good he were,  
As living hence, and you no use of him.*

This alteration of Sir Thomas Hanmer and Mr. Warburton is quite unnecessary. The common reading, *living here*, is very properly explained in the Canons of Criticism, p. 11. to signify, 'living in this world,' not, living in Verona.

P. 83. *Uneven in this course, I like it not.*

Read, agreeably to the other editions,

*Uneven is this course.*

It is probably an error of the press.

P. 88. *Now, afore God, this reverend holy friar,  
All our whole city is much bound to him.*

See this elliptical construction amply justified in the Canons of Criticism, p. 8.

P. 95. *For though some nature bids us all lament.*

Mr. Theobald hath very happily restored sense to this passage, by substituting instead of this flat unmeaning reading, the following conjecture,

*For though fond nature bids us all lament.*

P. 97. *If I may trust the flattering ruth of sleep.*

This conjecture is Mr. Warburton's, and indeed perfectly in his manner. The common reading was,

*If I may trust the flattering truth of sleep.*

When we say, If I may trust the truth of any person, our meaning is, If I may safely believe that what he says is true. The truth therefore of the person is not acknowledged and confessed, but actually questioned and considered as doubtful. This explanation, which will be admitted by every one who understands the nature and propriety of language, effectually removes all those clouds which Mr. Warburton's cobweb subtilty hath spread over the genuine text. The sense is evidently this; If I may place any confidence in the truth of those flattering appearances which my sleep hath presented to me. But here Mr. Warburton hath another quirk. 'What reasonable man would hesitate whether he should believe a flatterer?' In the blindness of his critical zeal, he did not consider, that his own emendation is as much interested in this difficulty as the common reading. For, if it be absurd to suppose a reasonable man would trust or believe a known flatterer, the absurdity is equal, whether sleep, or the ruth, as he calls it, or compassion of sleep, be that flatterer. But in truth there is no difficulty in either of these expressions. Flattering in common acceptation often signifies no more than pleasing. It is usual to say, I flatter myself such or such a thing will happen; which doth not signify, I endeavour to deceive myself, but merely that I have a pleasing expectation of it, though I still consider it as not absolutely certain. Mr. Otway had not the least apprehension of this sophistry, since he gives us frankly,

*Though could I trust the flattery of sleep,  
My dreams presage some joyful news at hand.*

P. 99. *A beggarly account of empty boxes.*

The word, *account*, signifies in this place the same as an inventory, or catalogue, and by an easy metonymy is put for the amount or total of that account. There is therefore no need of any alteration. And  
Mr.

Mr. Otway was certainly of the same opinion, since he gives us this line entire and unaltered. It would perhaps not be altogether so easy to account for the sense of Mr. Warburton's conjecture,

*A beggartly account of empty boxes.*

P. 108. *What fear is this, which startles in your ears?*  
I believe we should rather read, 'in our ears.'

## Hamlet, Prince of Denmark.

P. 116. *The rivals of my watch.*

That is, those who are in competition with me, who shall discharge their duty with most exactness.

*Ibid. A piece of him.*

This is a common humorous expression, and intimates no indication of giving the hand at the same time.

*Ibid. Touching this dreaded sight, twice seen of us.*

A *sight*, in common acceptation, means the same as an appearance. There is therefore no ground for Mr. Warburton's conjecture, that 'perhaps Shake-  
'spear wrote, *spright*.'

P. 118. *Without the sensible and try'd avouch  
Of mine own eyes.*

The ancient reading was,

*Without the sensible and true avouch.*

Eye-sight is universally admitted among mankind to be the most certain of all evidence, and the least liable to deception. By, *true*, therefore, is meant, certain, what cannot deceive. But Mr. Warburton, not attending to this, pitifully quibbles on the word, *true*, in order to introduce the above conjecture of

his own, which naturally leads us to this most pedantick and absurd thought ; If I had not found out by long experience that my eyes do not deceive me, I would not believe them now.

P. 119. ————— *who by seal'd compact,*  
*Well ratified by law of heraldry.*

Mr. Warburton himself instructs us, that ‘ two sorts of law were necessary to regulate the decision of the affair here spoken of, the civil law for the wager, and the law of arms for the duel.’ Yet, in direct contradiction to his own assertion, he presently after tells us, ‘ the execution of the civil compact was ratified by the law of arms.’ What he means by the execution being ratified doth not clearly appear, nor is it worth our enquiry. It is sufficient that the common reading,

————— *who by seal'd compact,*  
*Well ratified by law and heraldry,*

fully justifies its own authenticity, upon the very principles established by Mr. Warburton himself. Indeed, upon second thoughts, which in this instance were certainly none of the wisest, he takes great pains to prove, that this compact could not be ratified by the civil law. His reason, which is both pleasant and curious, is this ; ‘ a sealed compact is an act of the civil law ; now, an act of law well ratified by law is absurd ; for the nature of ratification requires that which ratifies, and that which is ratified, should not be one and the same, but different.’ The result of which most extraordinary reasoning is, that no compact, or other legal transaction, in which the established forms and rules of law have been strictly complied with, can be ratified, that is, made valid and binding, by that law. And thus Mr. Warburton with one dash of his pen hath effectually invalidated all obligations, contracts and



conveyances, made according to the forms prescribed by that law which is to give them their legal force and effect. A most wonderfully ingenious discovery, for which the lawyers will no doubt think themselves highly obliged to him.

P. 120. *As by the same comart.*

The common reading was,

*As by that cov'nant.*

But Mr. Warburton hath it seems given us that of the old quarto, which he assures us 'is right; for 'that *comart* signifies a bargain.' This is a point which well deserves some proof, or at least the attestation of some better authority. For I must frankly own, a long acquaintance with Mr. Warburton, during the course of my examination of these his notes, hath taught me to be very cautious how far I trust to his assertions in matters of this nature. I know no such word in any language as *comart*, and therefore, till I have better evidence, must suppose it is a mistake of the printer, and that the poet wrote,

*As by the same compact;*

which makes no more tautology than *comart*, if this last signifies, as Mr. Warburton assures us it doth, a bargain.

*Ibid. Of unimproved mettle,*

That is, of uninstructed courage.

P. 121. *And prologue to the omen coming on.*

*Omen*, by a metonymy of the antecedent for the consequent, is put here for the event predicted by the omen. See Upton's Critic. Observ. p. 289.

P. 124. *The blood is not more native to the heart.*

Thus Mr. Warburton hath thought proper to correct the common reading,

*The head is not more native to the heart ;*

not being able, as he tells us himself, to conceive what this expression could mean, but determined however at all events to carry the compliment far enough. To assist his conception therefore, I take the liberty of informing him, that the meaning is plainly no other than this ; There is not a more natural affinity, and strict connection, between the head and the heart, though the former contrives the means by which the purposes of the latter are executed. In this view, the King considers himself as the heart, and Polonius, by whose advice he is in great measure directed, as the head.

P. 125. *But now, my cousin Hamlet.—Kind my son—*  
The latter part of this line is an alteration of Mr. Warburton from the common reading,

*But now, my cousin Hamlet, and my son.—*

In order to account for the latter part of Hamlet's reply,

*A little more than kin, and less than kind,*

and to the King's address to Hamlet thus altered, he assures us, 'the reply is pertinent.' I could wish he had at the same time obliged us with the meaning of it, that we might have judged whether it is pertinent or not. For if it be understood, not of the King, but of Hamlet himself, as Mr. Warburton directs us to understand it, I must own its meaning is beyond my comprehension. In order to make sense of it, it appears to me that we must necessarily understand it to be spoken *a parte*, and of the King; and then the intended purport of it will be, You are a little more than of kin to me by your marriage with my mother, and less than kind, by stepping in between me and my hopes of the kingdom. But then, according to this interpretation, the common  
read-

reading will be right ; nor will there be any occasion to suppose the latter part of the reply referred to something the King had precedently said, or that the expression was influenced by any thing else, but an inclination, too frequent with our poet, notwithstanding his superior genius, to playing on words,

P. 126. *But you must know, your father lost a father ;  
That father, his.*

The reading which the concurrent authority of all the editions gives us, is,

*That father lost, lost his.*

That is, That father so lost by your father, lost his father too ; which sense, being not only unexceptionable, but as evident as expression could make it, though Mr. Warburton chuses to misunderstand, or rather to misrepresent it, renders Mr. Pope's alteration perfectly unnecessary.

P. 127. *In obstinate condolment.*

By *condolment* here is meant, self-condolment, nourishing our own grief.

*Ibid. It shews a will most incorre~~ct~~ to heav'n.*

That is, a will the least corrected by the afflictive visitations of Providence.

*Ibid. And with no less nobility of love.*

That is, eminence and distinction of love.

P. 128. *Do I impart tow'rd you.*

The verb, *impart*, seems to be used in this place in a neutral signification, for, impart or communicate, myself and whatever depends on my power. If the idiom of our language will bear this interpretation, as I believe it will, there will be no occasion for Mr.

Theo-

Theobald's correction of the line next but one preceding,

*And with't no less nobility of love,*

which otherwise seems absolutely necessary to compleat the construction.

P. 128. *His canon 'gainst self-slaughter !*

That is, as Mr. Theobald rightly interprets it, his express law, and peremptory prohibition.

P. 129. *That he permitted not the winds of heav'n  
Visit her face too roughly.*

The words, *permitted not*, are a mere conjecture of the more modern editors. Mr. Theobald hath given us unanswerable reasons to incline us to believe that Shakespear wrote,

*That he might not let e'en the winds of heav'n  
Visit her face too roughly.*

P. 131. ———— *whilst they (distill'd  
Almost to jelly with th' effect of fear)*

Mr. Warburton's exception to the common reading,

*Almost to jelly with the act of fear,*

is trifling. It is undoubtedly true, and every one knows it as well as our critick, that fear is a passion, and therefore in its natural and strictest acceptation cannot properly be called an act. But he did not reflect, that even a passion, when it is considered as a cause producing a certain effect, may so far be denominated an agent, at least in the looser language of poetry, which hath a natural tendency to represent every thing as a person. The act of fear therefore signifies no more than the influence or operation of fear on the persons affrighted. On the other hand Mr. Warburton's conjecture,

————— *with th' effect of fear,*

gives

gives us plain downright nonsense. For the effect of fear is that very melting and distillation here spoken of, which is thus, by his very judicious management, represented as the effect of itself.

P. 134. *And now no soil of cautel doth besmerch  
The virtue of his will.*

The common reading was,

*And now no soil, or cautel doth besmerch.*

That is, And at present no unlawful lust or insidious deceit stain the virtuous purity of his intentions. What occasion can there possibly be for altering this?

P. 135. *So far to believe it.*

That is, to trust, rely, or depend upon it.

*Ibid. I shall tk' effects of this good lesson keep:*

That is, I shall preserve the impression this good lesson hath made upon me.

*Ibid. Whilst, he a pust and reckless libertine.*

This is not the expression of Shakespear, but of Mr. Warburton. The common reading was,

*Whilst, like a pust and reckless libertine,*

Mr. Warburton's objections to it may be very properly called, seeking a knot in a bulrush. In order, if possible, to make it appear exceptionable, he interprets the passage thus, 'Do not you be like an ungracious preacher, who is like a reckless libertine.' But this is an unfair representation. The expression is not, Do not you be like, but, Do not you do or act as the ungracious pastor doth, which makes a wide difference, and quite blunts the edge of this formidable criticism. The true meaning is, Do not you imitate the ungracious teacher, who, while he is preaching up to others self-denial and mortification,



cation, at the same time indulges himself, with all the licentiousness of a bloated abandoned libertine, in the gratification of every appetite, without paying the least regard to his own doctrine. I appeal to the reader, whether there is any thing in this so exceptionable, that it could not come from Shakespear. For as to what Mr. Warburton adds, that ‘we find at last, that he, who is so like the careless libertine, is the careless libertine himself,’ it hath absolutely no foundation in any expression of the text, nor indeed any other than this, which arises from the very nature of the thing, that it is impossible to act like a libertine, without being one in effect to a certain degree.

P. 137. *Are most select.*

That is, distinguished.

*Ibid. And it must follow, as the light the day.*

This is an emendation of Mr. Warburton’s, who, in his note on this passage, hath suffered himself to be puzzled and confounded in the subtilty of his own philosophy. The common reading was,

*And it must follow, as the night the day.*

The truth intended to be illustrated by this similitude is, as Mr. Warburton himself states it, this; ‘Truth to others, and truth to thyself, are inseparable, the former depending necessarily on the latter.’ The similitude which is to illustrate it is drawn from the constant regular succession of night to day. I would ask therefore, in the first place, whether the succession of night is not inseparable from the precedence of day? That it is so, may be inferred with the utmost certainty from an universal experience, which hath never failed in any one instance. In the next place, whether this connection of succession be not a connection physically necessary?

And

And this too may be inferred with equal certainty, as well from the same universal experience, which is the truest guide, and perhaps the only one to be depended on, in matters of this kind, as from what we know of the nature of the thing itself, the diurnal revolution of the earth on its axis, which is the common cause both of the night and the day, and of their regular succession to each other. But Mr. Warburton is not content with two appearances, both of them effects of the same cause, both connected in an invariable order of succession by a physical necessity. He insists upon it, that it is of the essence of the similitude and illustration, that one of the two appearances should be the cause, and the other the effect. Why so? Is that the case with the thing to be illustrated? No. Truth to others doth not follow from truth to ourselves, as an effect from a cause; but both follow as effects from the same common principle, which, exerting its efficacy in one instance, cannot fail doing it equally in the other. In short the sentiment illustrated is no other than this; Be sure to be true to thyself; do not suffer thyself to be deceived by tempting appearances into a conduct thou wilt find reason to repent of; if thou canst once attain to this mastery over thy passions, the same principle of self-command will effectually secure thee from being false to any one else.

P. 137. *My blessing season this in thee!*

That is, May my blessing, which accompanies this counsel, be a means of its penetrating deeper into thy mind!

P. 138. *The time invests you.*

That is, You are now in the midst of that very juncture which hastens your departure. Part of that juncture is already past.

P. 139.

P. 139. *Or (not to crack the wind of the poor phrase,  
Wringing it thus.)*

When Mr. Warburton coined this emendation, his favourite topick, the uniformity of the metaphor, had certainly slipt his memory. For who ever heard that wringing a thing was the way to crack its wind? I can see no objection to the common reading,

*Wronging it thus.*

For whoever cracks the wind of any thing, may surely be said with propriety to wrong or abuse it. As on the other hand, to hackney out a word by perpetually playing upon it, may be humourously enough called, a cracking the wind of it.

• Ibid. *Set your intraitments at a higher rate,  
Than a command to parley.*

The word, *intraitments*, is of Mr. Warburton's own coining. He assures us indeed, that it is 'a word in use among the old English writers, to signify, *coyness*.' But I am persuaded that his memory hath plaid him false, and that it is no where to be found existing but in his own imagination. The common reading was, 'your *intreatments*,' a word derived, as I apprehend, from the verb, *intreat*, and signifying such condescensions as may be honourably granted to submissive intreaty, such as admission of visits, listning to the lover's vows, &c. See the *Canons of Criticism*, p. 201.

P. 140. *Breathing like sanctified and pious bonds,  
The better to beguile.*

That is, Uttered in the semblance of sanctified and pious engagements, such as have marriage for their object. Mr. Theobald gives us a very plausible conjecture, which he supports with great ingenuity;

*Breath-*

*Breathing like sanctified and pious bawds,*

But as the common reading gives a sense which is unexceptionable, I cannot approve of altering the text without necessity.

P. 141. *This heavy-headed revel east and west.*

That is, throughout the world from east to west; a very proper expression in a kingdom that lay almost in the extremity of the north. See the Canons of Criticism, p. 117.

*Ibid. That for some vicious mole of nature in them.*

*Mole*, is metaphorically used in this place to signify a blemish of any kind. The poet himself explains it a few lines lower, by an expression which exactly corresponds to this,

*Carrying, I say, the stamp of one defect.*

There is no occasion therefore for Mr. Theobald's conjecture, who supposes the poet might have written,

—————*vicious mould of nature.*

*Ibid.* —————*The dram of base  
Doth all the noble substance of worth out,  
To his own scandal.*

This is an emendation of Mr. Theobald's, on which he applauds himself not a little, and which hath had the honour of being adopted by Mr. Warburton. The corrupt common reading was,

—————*The dram of ease  
Doth all the noble substance of a doubt  
To his own scandal.*

The first of Mr. Theobald's alterations, 'The dram of base,' I readily acknowledge to be a very happy one, and have no doubt but it is the genuine read-

ing. But I cannot so easily admit the other; not only because it departs too far from the traces of the corrupt text; but chiefly, because the expression, *to do out the substance*, is a barbarous one, scarce English, or at least such bald English, as ought not, without better authority than the mere conjecture of a critick, to be fathered upon Shakespear. I should rather suspect the poet might have written,

*Doth all the noble substance oft eat out.*

That is, The intermixture but of a dram of baseness often cankers, corrodes, and eats out the whole noble substance of the otherwise virtuous character. But, if the reader will dispense with a little farther departure from the printed text, I should think it still more probable that the true reading was,

*Doth all the noble substance soil with doubt:*

That is, A dram of base alloy stains all the noble substance of his virtues with the suspicion that they are mere tinsel appearances only, and not of the true sterling standard.

P. 142. *Be thy advent wicked or charitable.*

*Advent* is a conjecture of Mr. Warburton's from the reading of some of the old editions, which give us, *events*. But as from his own representation it appears that the common reading,

*Be thy intents wicked or charitable,*

is that also of other old editions, I know no advantage the text receives from this alteration, besides the introduction of an uncouth pedantick word, without the least pretext of necessity to excuse it.

*Ibid. Why thy canoniz'd bones, hearsed in earth,  
Have burst their cearments?*

The former editions concur in giving us a much preferable reading, to wit,

*Why*



*Why thy canoniz'd bones, bearfed in death.*

By the expreffion, *bearfed in death*, is meant, fhut up and fecured with all thofe precautions which are ufually practifed in preparing dead bodies for fepulture, fuch as the winding fheet, fhroud, coffin, &c. and perhaps embalming into the bargain. So that *death* is here ufed, by a metonymy of the antecedent for the confequents, for the rites of death, fuch as are generally efteemed due, and practifed, with regard to dead bodies. Confequently, I underftand by *cearments*, the waxed winding fheet or winding fheets, in which the corfe was enveloped and fown up, in order to preferve it the longer from external impreffions from the humidity of the fepulchre, as embalming was intended to preferve it from internal corruption. If the reader hath an inclination to divert himfelf with a fample of plaufible but empty reasoning, which appears to fay fomething, but in effect fays nothing, he may amply gratify his curiofity by perufing Mr. Warburton's note on this paffage. He would perfuade us that Shakespear wrote, *bearfed in earth*; and is fo far from perceiving the impropriety of this reading, and its inconfiftency with that other expreffion in the text, *have burft their cearments*, that he even urges this very expreffion as one of his four reasons, which, according to him, undeniably eftablifh it. Thus *cearments* muft fignify the coffin and the marble fepulchre; an interpretation that could have entered into no other head but that of Mr. Warburton.

P. 144. *Which might deprave your fow'reignty of reafon.*

Thus Mr. Warburton tells us 'it is evident Shakespear wrote;' that is, according to him, 'your fovereign or fupreme reafon.' And, in order to eftablifh this reading, he produces feveral quotations, which imply only that reafon ought to be the fove-

reign principle in man. And this I suppose is to pass for learning and criticism. The common reading was,

*Which might deprive your sov'reignty of reason.*

But this Mr. Warburton is pleased to discard, in the shortest, and most authoritative, shall I say, or, most vulgar, way. He throws at it the reproach, *nonsense!* and that is the whole he vouchsafes to object to it. But why, nonsense? The sovereignty in the constitution of the human mind, considered physically, and not morally, is that ruling commanding principle which in every instance determines our action and conduct. This principle, if I mistake not, is the will, τὸ ἀντεξέχον, not the understanding or judgment, much less the reason. It condescends indeed sometimes to take the advice of reason, and to follow it; but unhappily this is not always, nor perhaps most frequently, the case; especially where the mind is under the actual influence of any violent passion. And this happens to be the very case here pointed at. Horatio represents to Hamlet, that the place itself, to which the Ghost might draw him, was sufficiently frightful, and apt enough to put

————— *toys of desperation,*  
*Without more motive, into ev'ry brain;*

and that, if, besides this, it should itself assume some other horrible form, his affright might possibly be raised to so extravagant a pitch, as absolutely to overpower the governing, self-commanding principle within him, and deprive it utterly of all use and assistance of his reason. See our note on King Lear, vol. vi. p. 35.

P. 145. *And, for the day, confin'd too fast in fires.*

I agree with Mr. Theobald, that the word, *fast*, in the common reading,

*And,*

*And, for the day, confin'd to fast in fires,*

when applied to a spirit, gives us no very proper idea; but I cannot admit either his emendation, '*roast in fires,*' which is mean and burlesque, nor Mr. Warburton's, *too fast*, for, *very fast*, which is little better. I should rather suspect the poet might have written,

————— *to lasting fires;*

and this reading is, I think, confirmed by its being so apposite to the line immediately following,

*'Till the foul crimes, done in my days of nature,  
Are burnt and purg'd away.*

That is, Fires which were to last till the purgation of his crimes was compleated.

P. 146. *May sweep to my revenge.*

Mr. Theobald conjectures that the poet wrote, *swoop*; but I believe both words are used with equal propriety to express the rapid flight of a bird of prey towards his quarry.

Ibid. *That roots itself in ease on Lethe's wharf.*

Mr. Pope's edition gives us a reading much more elegant and expressive in my poor opinion,

*That rots itself in ease on Lethe's wharf.*

But which of the two is genuine must be determined by the authority of the elder editions.

P. 148. *Unbousel'd, unanointed, unanel'd.*

The word, *unanointed*, is undoubtedly wrong, since it is of exactly the same signification as that which immediately follows, *unanel'd*. The old copies, as Mr. Theobald informs us, concur in giving us, *disappointed*, that is, prevented from making any preparation, or, as Shakespear elsewhere calls it, *ap-*

*pointment*, for death, such as confession and absolution by the priest; for this I take, in concurrence with Mr. Upton in his *Critic. Observ.* p. 189, to be the true import of the word. Mr. Theobald in his *Shakespear restored*, p. 52—55. agrees in approving the same reading, though afterwards, on publishing his edition, he thought proper to alter his opinion, and to substitute for it, *unappointed*, though unsupported by any edition or indeed any reason, at least which he hath vouchsafed to give.

P. 154. *Good sir, or fire, or friend, or gentleman.*

The words, *or fire*, are interpolated by Mr. Warburton instead of the common reading,

*Good sir, or so:*

that is, Good Sir, or some other expression to the like purpose, or friend, or gentleman. But this conjecture of Mr. Warburton's can by no means be admitted; since *fire*, for father, is a title by which, in the English language, those only are distinguished, who are very far advanced in years, and in the French, only the royal majesty itself; neither of them very likely to be companions, or witnesses, of a young fellow's irregularities.

P. 155. *Ungarter'd, and down-gyred to his ancle.*

The word, *down-gyred*, is it seems the reading of the eldest copies; but it is most probably an error of the press; for it is a word utterly unknown to the English language, and, in the sense here required, to every other language Mr. Theobald mentions. The common reading, and I believe the true one is, *down-gyved*, that is, fallen down to his ancle, after the fashion of gyves, or fetters.

P. 156. *With better speed and judgment.*

*Speed*, is used here for success in the result of his observations.

P. 157.

P. 157. *This must be known; which, being kept close,  
might move*

*More grief to hide, than hate to utter love.*

The sense, however obscurely expressed, is not difficult to discover. The concealment of it may be attended with consequences productive of greater calamity than the displeasure can possibly be with which the disclosing it may be received.

P. 158. *For the supply and profit of our hope.*

*Hope* here signifies the expectations the King and Queen had conceived from the presence and assistance of those gentlemen.

P. 159. *Gives him three thousand crowns in annual fee.*

This appears to Mr. Theobald to be too poor a pitance from a King to his nephew and the general of an army, and therefore he gives the preference to the reading of the old quarto's, 'threescore thousand crowns,' not recollecting the great difference both of the intrinsic and commercial value of money in those earlier ages from what they are at present. I think it more than probable, that in the poor kingdom of Norway, and in the age attributed to Hamlet, the King's whole revenue might scarce amount to so large a sum. So that three thousand crowns in annual fee, might well pass for a royal munificence.

P. 171. *And so berattle the common stages, (so they call them.)*

Mr. Theobald, in his *Shakespear restored*, p. 66. conjectures, I think with great probability, that the poet wrote, 'common stages.'

P. 174. *Whose judgment in such matters cried in the top of mine.*

I suppose the meaning may be, Whose judgment



in such matters was in much higher vogue than mine.

P. 174. *I remember, one said, there was no salt in the lines, to make the matter savoury.*

The judgment here recited must, as I apprehend, be understood as intended in approbation, and not in disparagement, of the play. I take the sense to be, that it wanted the high seasoning of loose ribaldry and luscious double meanings.

*Ibid. Nor no matter in the phrase, that might indite the author of affectation.*

Mr. Warburton understands this to mean, that in this play there were ‘none of those passionate, pathetic love scenes, so essential to modern tragedy.’ But it is evident from the very expression, *no matter in the phrase*, that the poet is here speaking of the phrase or stile, not of the sentiments or passions. I make no question therefore but the second folio hath given us the genuine reading, *that might indite the author of affectation*. See Theobald’s *Shakespeare restored*, p. 69, 70. I should suppose the general concurrence of the subsequent editors in preferring the common reading, is to be imputed to the mistaken apprehension which hath hitherto prevailed, that the following speech is introduced as a sample or pattern of the turgid unnatural character in writing.

P. 179. *A scullion.*

I am persuaded Mr. Theobald hath restored the genuine reading, a *cullion*, from the Italian, *coglione*, a worthless poor-spirited fellow.

P. 181. *We o’er-rode on the way.*

This corrupt reading we are indebted for to Mr. Warburton. That of the old quarto,

*We*

*We o'er-raught on the way,*

that is, over-reached, is undoubtedly the genuine one, and of the same import as the common text, *o'er-took*. See the Canons of Criticism, p. 73, 74.

P. 181. *And drive his purpose into these delights.*

Mr. Theobald, in his Shakespear restored, p. 81. hath very justly corrected this passage agreeably to the reading of the second folio,

*And drive his purpose on to these delights.*

P. 182. *This mortal coil,*

I should imagine means, the incumbrance of this mortal body.

P. 183. *With a bare bodkin.*

See Theobald's Shakespear restored, p. 85.

P. 184. *With more offences at my beck, than I have thoughts to put them in name, imagination to give them shape, or time to act them in.*

The word, *name*, is an idle and very unnecessary interpolation of Mr. Warburton's. The sense of the common reading is evident; I am at all times ready to break out into more offences, than I have thoughts to conceive, imagination to project, or time to act. But Mr. Warburton insists on it, that 'a word hath been dropped here,' which he hath happily supplied. For this he tells us is 'the progress. The offences are first conceived and named, then projected, then executed.' But I see no business the naming hath to do in this progress. I believe it seldom happens, when a man is suddenly prompted to some evil action, that he thinks it necessary in the first place to stop and consider of a name for it, before he turns his thoughts to the means of carrying it into execution.

P. 188.

P. 188. *Neither having the accent of christian, nor the gate of christian, pagan, nor man.*

Mr. Warburton is pleased to call this 'a foolish interpolation.' I say he is pleased to call it so; for he hath not condescended to give a reason for it, and I apprehend it would not be an easy task to find one which is to the purpose. See the Canons of Criticism, p. 42.

P. 189. *As Vulcan's stithy.*

See our note on Troilus and Cressida, vol. vii. p. 462.

P. 191. *Nay, then let the Devil wear black, 'fore I'll have a suit of sable.*

This emendation of Mr. Warburton's appears to me to be utterly destitute of meaning. The Devil hath been always represented by the general imagination of mankind as cloathed in black, and Hamlet at the very time he speaks these words is dressed in a suit of sable. So that the sense will amount to this, Let the Devil wear black, which he always doth wear, before I dress myself in sable garments, which I am now actually dressed in. The common reading was, *Nay, then let the Devil wear black, for I'll have a suit of sables.* Now it is universally known, from the present practice, as well as from Shakespear's authority, that sables are worn by people of the first rank in the northern climates. It is certain also, that among the furs or sables the blackest are the most highly esteemed, and bear the greatest price. The sense therefore seems to be; If this be the case, let the Devil wear plain black, I'll get me a suit of sables, which from their colour will have the appearance indeed of mourning, but at the same time will indulge my appetite for finery and ornament to the utmost. In this view, the passage will be understood

as

as a sarcasm on his mother's mourning, which, he had just before hinted, suited but ill with that gayety and mirth which discovered itself in her countenance. See the Canons of Criticism, p. 94—96.

P. 192. *Marry, this is micking Malbechor; it means mischief.*

The common reading was, *micking malicho*, which whether it be supposed to stand for *malbecho*, the Spanish word for mischief, or *malbechor*, the mischief doer, the sense amounts to just the same, being no other than this; Marry, the man who bears so large a share in this dumb exhibition is the secret villain, and the shew consequently means mischief. To *mick* is a word still in common use in the western part of this island, and signifies, to lurk, to do mischief under a fair external appearance.

P. 193. *And thirty dozen moons with borrow'd sheen  
About the world have time twelve thirties been.*

As Shakespear wrote English, I conceive we should read,

*About the world have times twelve thirtie been.*

P. 196. Oph. *Still better and worse.*

Ham. *So you mistake your husbands.*

Mr. Theobald, in his Shakespear restored, p. 89, 90. had clearly evinced that the genuine reading is,

*So you must take your husbands.*

Notwithstanding which, Mr. Warburton, without taking the least notice of Mr. Theobald's reasons, hath thought proper to admit into his edition the old mistaken one.

P. 197. *A very, very, peacock.*

See this reading fully vindicated and explained in Upton's Critic. Observ. p. 188, 189.

P. 199.

P. 199. *Oh my lord, if my duty be too bold, my love is too unmannerly.*

The sense is, If you think me too bold in what I have said by the command of your mother, to offer any thing on the single motive of my love to your person would be unmannerly.

P. 200. Ham. *Metbinks, it is like an ouzle.*

Pol. *It is black like an ouzle.*

The common reading was, ‘like a weefel,’ which I am persuaded is the true one, since the resemblance of a cloud to an animal is generally concluded from its shape, not from its colour. The second line therefore, should be read, agreeably to the second folio and several other copies,

*It is back’d like a weefel.*

Polonius is desirous of humouring to the utmost one whom he looks on as a madman. He agrees therefore to every thing he says; and when Hamlet had said the cloud was like a weefel, he not only concurs with him, but unluckily pitches upon the back of the weefel for the peculiar circumstance of resemblance, the very part in which it differs most from the camel, whose resemblance to the cloud he had the very moment before equally admitted.

P. 201. *And do such business as the better day  
Would quake to look on.*

This is an emendation of Mr. Warburton; the common reading was,

*And do such bitter business as the day.*

Mr. Warburton objects, that ‘the expression is almost burlesque.’ It is so; but it is so only from an abuse of the word, *bitter*, which is crept into our language from amongst the vulgar, long since the  
days



days of Shakespear, and which therefore can have no weight in the present case. The same gentleman informs us, that the old quarto reads,

*And do such business as the bitter day :*

But this variety of reading is most probably owing to a transposition, which in the hurry of his employment escaped the inattentive printer. If the reader however, moved by this authority, should think some alteration necessary, I should suppose the poet wrote,

*And do such business as the bitter'st day.*

P. 202. *Out of his lunacies.*

Mr. Theobald hath in my opinion sufficiently proved that the more authentick reading is,

*Out of his lunes.*

*Ibid. It bath the primal, eldest, curse upon't ;  
A brother's murder. — Pray I cannot.*

The interpolation in the second of those lines which is recommended by Mr. Theobald,

*That of a brother's murder,*

is perfectly unnecessary. The defect in the measure is sufficiently accounted for by the break which divides the verse. The words, *a brother's murder*, are joined by apposition, not to the curse, in the next preceding line, but to the offence, in the line next preceding this last.

P. 203. *Though inclination be as sharp as th' ill ;  
My stronger guilt defeats my strong intent.*

I conceive this nonsense is little less rank than that which Mr. Warburton imputes to the common reading,

*Though inclination be as sharp as will :*

For I apprehend that the Ill and the Guilt mean just the same thing, and that there is very little more difference between the Intent and the Inclination. If therefore the inclination be just as strong as the ill or guilt in the first line, how could the guilt in the second line be so much stronger than the intent or inclination as absolutely to defeat it? I think it not improbable that our poet wrote,

*Though inclination be as sharp as't will ;*

that is, However sharp my inclination may be supposed to be.

P. 205. *I, his fal'n son, do this same villain send  
To heav'n.*

Nothing but the utmost wantonness of criticism could have tempted Mr. Warburton to be meddling with this passage. *Fal'n son*, as he himself interprets it, means, 'disinherited son,' a signification which the words, according to the English idiom, can never bear, and if they could, the epithet would still be flat and wide from the present purpose. But what objection can possibly be imagined against the authentick reading,

*I, his sole son?*

Even if there needed any alteration, the reading of the folio, *foule son*, would rather direct us to substitute, *fool son*.

P. 209. Queen. *Ay me! what aēt?*

Ham. *That roars so loud, it thunders to the  
Indies.*

The generality of the editions, ancient as well as modern, attribute both these lines to the Queen, and give us the text thus,

*Ay me! what aēt,*

*That roars so loud, and thunders in the index?*

That is, At the very first mention of it. See the expression well explained, and this absurd alteration of Mr. Warburton's amply exploded in the Canons of Criticism, p. 118, 119.

P. 211. *In the rank sweat of an incestuous bed.*

Mr. Theobald, in his Shakespear restored, p. 104. hath restored, from the second folio, an expression, which, according to all the rules of just criticism, must be admitted to be the genuine reading,

*In the rank sweat of an enseamed bed.*

That is, as Mr. Theobald rightly interprets it, a gross fulsome swinish bed. This epithet is too uncommon to have been the interpolation of a transcriber or player, people however who may be very naturally supposed not to have understood it, and for that reason to have altered it to the more vulgarly intelligible one, *incestuous*.

P. 218. *He keeps them, like an apple, in the corner of his jaw; first mouth'd, to be last swallow'd.*

Who ever heard of an apple kept in the corner of a jaw to be last swallowed? A various reading which Mr. Pope hath given at the bottom of his page, removes all this nonsense, and authorizes us to restore the genuine text, which is undoubtedly this; 'He keeps them, like *an ape*, in the corner of his jaw.' It is well known that the ape hath large bags by the side of his jaws, which are called his *alforches*, from the Spanish word *alforja*, a wallet, in which, whenever he meets with any food, he constantly deposits a part of it, to be chewed and swallowed at pleasure, after his meal is ended.

P. 221. *By letters congruing to that effect.*

Mr. Theobald, in his Shakespear restored, p. 109—

111. hath made it fully evident, that the genuine reading, authorized by many of the editions is,

*By letters conjuring to that effect.*

P. 221. ———— *till I know 'tis done,*  
*Howe'er my haps, my joys will ne'er begin.*

I must own I can make no sense of this passage. I should suspect the poet might write,

*Howe'er 't may hap, my joys will ne'er begin.*

P. 227. *Antiquity forgot, custom not known,*  
*The ratifiers and props of every ward;*  
*They cry, "Chuse we Laertes for our King."*

Thus Mr. Warburton hath thought proper to alter the text; but, as the word, *ward*, signifies, either a guard, or a fence, the ratifiers of a fence, or the props of a guard, are expressions which manifest so glaring a confusion of metaphor, as this gentleman himself would, on any other occasion, make no scruple of pronouncing to be nonsense. The common reading was,

*The ratifiers and props of every word.*

By *word* is here meant a declaration or proposal; and it is determined to this sense by the necessary reference it hath to what had just preceded,

————— *the rabble call him lord.*

This acclamation, which is the *word* here spoken of, the poet observes was made without the least regard to antiquity, or received custom, whose concurrence however, in matters where the right of government is concerned, is necessarily required to confer some degree of validity and stability on every proposal of this kind; since, without it, no establishment of any kind could be made or supported, but every thing would be perpetually involved in a

con-

continual series of confusion. This being the idea enquired after by Mr. Warburton, we have no farther occasion for the emendation he substituted to supply the want of it.

P. 230. *O how the weal becomes it!*

As to this correction of Mr. Warburton's, see the Canons of Criticism, p. 182. The common reading was,

*O how the wheel becomes it!*

Possibly by the *wheel* is here meant, the burden of the ballad.

P. 232. *And where th' offence is, let the great tax fall.*

This alteration of the text, whereby, 'the great *tax*,' is substituted in the place of the common reading, 'the great *ax*,' doth not appear to be necessary; but, if it were admitted, I should still differ from Mr. Warburton in his interpretation of it. He says it means, 'penalty, punishment;' I apprehend it would signify here, imputation with all its consequences.

P. 233. *And then this should is like a spendthrift's sign  
That hurts by easing.*

This reading is a conjecture of Mr. Warburton's. The common reading, which is supported by the authority of all the editions Mr. Theobald had seen when he published his Shakespear restored, (see p. 118) is,

*And then this should is like a spendthrift sigh  
That hurts by easing.*

It contains an allusion to a very idle opinion, which still prevails pretty generally among the common people, that every sigh draws drops of blood from



the heart, and tends to shorten life. In this view, we readily understand how the sigh is called a *spend-thrift*, and how, at the same time that it eases the present oppression of the heart, it is hurtful at the long run. 'Tis the same case with the reflection which frequently comes across us, that we should or ought to have done such or such a thing, which once was, but now no longer is, in our power. At the same time that we are eased by the excuse arising from our present inability, we are hurt by the regret of having slipped the opportunity while it was in our hands. It is true the similitude between the illustration and the thing illustrated is a little deficient in point of exactness. They agree only in this point, that the ease and the hurt always accompany one the other; but differ in this, that in the illustration, the same circumstance which gives the ease hurts, which is not so in the thing illustrated. In this respect, I own Mr. Warburton's emendation hath greatly the advantage. The reader will determine on the whole, which ought to have the preference according to the laws of just criticism.

P. 238. *The Frenchmen gave you.*

An error of the press for, *Frenchman.*

*Ibid.* *A sword unbated.*

This is undoubtedly the true reading; for the em-baiting or invenoming the point is the proposal of Laertes.

P. 247. *To this favour she must come.*

We should read, agreeably to all the other editions, 'to this *favour* she must come.'

P. 248. *Yet here she is allow'd her virgin chants.*

The common reading was, 'her virgin *rites*;' but it

it seems in one of the old quarto editions Mr. Warburton found 'virgin *crants*,' from whence he drew his own conjecture. I should rather suppose it was an error of the press for, *grants*, that is, the ceremonies granted by custom to those who died unmarried, and that this was Shakespear's first expression, which he himself afterwards altered to, *rites*. See the Canons of Criticism, p. 109.

P. 250. *E'er that her golden couplets are disclos'd*

There was no occasion for altering the common reading,

*When that her golden couplets are disclos'd.*

For the young nestlings of the pigeon when first disclosed are callow, covered only with a yellow down, as Mr. Warburton himself observes; and for that reason stand in need of being cherished by the kindly warmth of the hen, to protect them from the chillness of the ambient air, for a considerable time after they are hatched.

P. 251. ————— *Rashness*

*(And prais'd be rashness for it) lets us know;  
Or indiscretion sometimes serves us well,  
When our deep plots do fail.*

This too is an emendation of Mr. Warburton's, according to which *Rashness* is said to let us know, though nothing appears from whence we can learn what it is which *Rashness* lets us know. Our critick indeed informs us, that it lets us know 'what we cannot penetrate to by plots.' But then this information comes merely from him, not from the text, which is a construction of which it is capable acquainted us with any such matter. The common reading was,

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*Rashness*  
*(And prais'd be rashness for it) lets us know,*  
*Our indiscretion sometimes serves us well,*  
*When our deep plots do fail.*

The sense is obvious; *Rashness* suggests to us, that a lucky indiscretion sometimes puts us in possession of those advantages which we should in vain hope for from deep contrivance. What defect is there in this observation, that Mr. Warburton so positively assures us, 'it could never be Shakespear's sense?'

P. 252. (*Ere I could mark the prologue to my bane  
 They had begun the play.*)

That is, according to Mr. Warburton, to whom we are indebted for this emendation, 'They (Rosincrantz and Guildenstern) begun to act to my destruction before I knew there was a play towards.' He adds, that 'it was Hamlet's foreboding only, and not any apparent mark of villany, which set him upon fingering their packet; and that he had no thoughts of playing them a trick, till they had played him one.' But all this is expressly contradicted by the play itself. Hamlet himself, speaking of his voyage to England, tells his mother, p. 215.

*There's letters seal'd, and my two school-fellows  
 (Whom I will trust, as I would adders fang'd)  
 They bear the mandate; they must sweep my way,  
 And marshal me to knavery: let it work.——  
 For 'tis the sport, to have the engineer  
 Hoist with his own petard: and't shall go hard,  
 But I will delve one yard below their mines,  
 And blow them at the moon. O, 'tis most sweet,  
 When in one line two crafts directly meet!*

And afterwards, when the King proposes this voyage to Hamlet, p. 220, upon Hamlet's answering, Good; the King replies,

King.

King. *So is it, if thou knew'st our purposes.*

Ham. *I see a cherub, that sees them; but come, for England!*

The common reading was,

*(Ere I could make a prologue to my brains,  
They had begun the play.)*

*Brains*, is here put, by a metonymy of the cause for the effect, for the performance, the counterplot, which was to be the product of Hamlet's brain. The sense therefore is; Before I could take the very first step towards forming my own scheme, they had already proceeded a considerable way in the execution of theirs. This first step, which is here called the *prologue*, was Hamlet's getting the commission into his power, in order to discover the depth of the contrivance against him, and thereby to disappoint it. This is what Mr. Warburton is pleased to call nonsense.

P. 253. *And stand a commere 'tween their amities.*

So Mr. Warburton assures us 'Shakespear without doubt wrote,' understanding by the word, *commere*, 'a bawd or procurefs.' But he hath not been able to shew, that this word is ever used in this signification, as in truth it never is, in the French, much less in the English, language; nor indeed hath he so much as attempted to prove, that in the latter language it hath ever been once used in any signification whatever. The common reading was,

*And stand a comma 'tween their amities.*

The only circumstance of resemblance the poet seems to have had in view in this similitude is merely that of standing between. As a comma stands between two several members of a sentence, without separating them, otherwise than by distinguishing the

one from the other, in like manner peace personized, or the Goddess of peace, is understood to stand between the amities of the two Kings.

P. 256. *And yet but slow neither in respect of his quick sail.*

Mr. Warburton hath quite misunderstood the meaning of the poet, which undoubtedly is, that Laertes was yet but young in proportion to the quick progress he had made in all gentlemanly accomplishments. We should therefore restore the old reading, ‘and yet but *raw* neither in respect of his quick sail.’

Ibid. *It’s not possible to understand in another tongue?*

I conceive we should read, ‘*It is not possible to understand in another tongue.*’ That is, such language as this is the only one which communicates ideas to us. It is spoken ironically.

Ibid. *You will do’t, Sir, rarely.*

We should undoubtedly read, *You do’t, Sir, rarely.* That is, You have exactly hit upon the humour of this language.

P. 259. *But it is such a kind of gain-giving.*

That is, misgiving. See Theobald’s Shakespear restored, p. 127.

P. 261. *Well, my lord;*

*Your grace hath laid the odds o’ th’ weaker side.*

The wrong pointing of this passage makes it stark nonsense. It should be pointed thus,

*Well, my lord,*

*Your grace hath laid; the odds o’ th’ weaker side.*

That



That is, Your wager, my lord, is prudently laid; you have given the odds to the weaker side. That this is the sense is evident from the King's reply,

*But since he's better'd, we have therefore odds.*

That is, But since that time he is greatly improved, therefore we are allowed odds.

P. 265. *Which have solicited.*——

That is, incited me to the act of vengeance I have just performed.

*Ibid. And flights of angels wing thee to thy rest!*

This is an alteration of Mr. Warburton's. The common reading was,

*And flights of angels sing thee to thy rest!*

Which the reader may see fully justified in the *Canons of Criticism*, p. 11.

## Othello, the Moor of Venice.

P. 276. ———— (a Florentine's  
A fellow almost damn'd in a fair wife—)

I suppose the advantage of having a fair wife was not the birth-right of every Florentine. We should therefore undoubtedly read,

————— the Florentine's

that is, Iago, who is so termed by the Moor. Cassio could not possibly be the Florentine; for the poet afterwards, p. 304, informs us that he was a Veronese. I apprehend the meaning of Othello's reflection on Iago is, that, notwithstanding he had a fair wife, he had little chance for going to heaven, as by the watchfulness of his jealousy he made it extremely

difficult for her to do her part towards sending him thither.

P. 276. *Wherein the toged consuls can propose.*

Mr. Theobald hath with great probability conjectured that the poet wrote, *couns'lors*. Mr. Warburton goes a nearer way to work, by telling us, that *consuls* is put for *counsellors*; but he should have shewn, by a single instance at least, that the word, *consul*, is used in this signification.

P. 277. *Must be let and calm'd.*

This is a conjecture of Mr. Warburton's. The quarto gives us,

*Must be led and calm'd;*

which leads us to the true reading,

*Must be lee'd and calm'd.*

*Lee'd* is a sea term, which signifies, retarded by contrary winds. The first folio reads, *belee'd*, a word of the same origin and meaning. Nor is the metre spoiled or in the least prejudiced even by this reading, as Mr. Warburton too hastily apprehended.

*Ibid. Not (as of old) gradation.*

Nothing can be more obvious than the meaning of the common reading,

*And not by old gradation.*

That is, Not by the gradation of seniority. One would almost suspect that Mr. Warburton would not understand this purposely, that he might give himself the pleasure of an emendation.

P. 278. *In compliment extern.*

That is, in external demonstration of duty and service.

P. 278.

P. 278. *As when, by night and negligence, the fire  
Is spread in populous cities.*

See the common reading,

*Is spied in populous cities,*

sufficiently justified in the *Canons of Criticism*, p. 106.

P. 282. *And what's to come of my despited time.*

Brabantio very properly calls the remaining part of his life a '*despised* time,' (which is the reading of all the editions) since the ill conduct of his only daughter, in matching herself to an adventurer so much beneath her birth and rank, could not, in his apprehension, but draw great contempt on himself. It is very injudiciously therefore that Mr. Warburton would substitute, '*despited* time,' which it may very well be doubted too whether it be English. At least I do not recollect a single instance in any writer, where, *despited*, is used to signify, *vexatious*. See the *Canons of Criticism*, p. 4, 5.

P. 284. *May speak, unbonnetting, to as proud a fortune.*

This is an emendation of Mr. Pope's, instead of, *unbonnetted*, which is the reading of all the copies, and which is evidently wrong. But I am afraid this conjecture is little better than a solecism, since this active participle implies that we are in the act of doing something, which at the same time it is denied that we are doing. In like manner, we may very properly be said to walk, unbuttoned, ungartered, unshod; but not unbuttoning, ungartering, unshooing. I am inclined to believe Mr. Theobald hath given us the genuine reading,

*May speak, and bonnetted, to as proud a fortune,*

P. 284.

P. 284. *By Janus, I think, no.*

See the Canons of Criticism, p. 184.

P. 285. *And many of the consuls rais'd and met.*

We should undoubtedly read, with Mr. Theobald, 'many of the couns'lors.' See our note on p. 276.

P. 286. *The wealthy culled darlings of our nation.*

The epithet, *culled*, which is a conjecture of Mr. Warburton's, signifies, according to him, 'selected, chosen.' But he should have explained, in what view, and to what purpose, these wealthy darlings might be supposed to be selected. As to the 'culled, and choice drawn cavaliers,' whom he alleges in justification of this correction, it is evident they were such as were selected on account of their distinguished valour, and military experience. The common reading,

*The wealthy curled darlings of our nation,*

seems intended to express, by a particular instance, a general attention and curiosity in adorning the person.

P. 287. *Bondslaves, and pagans, shall our statesmen be.*

It is certain from this very play, that the Moor had been both a bondslave and a pagan, though at that time he was neither. The sense therefore is, If such actions as these meet with free allowance, we shall disgrace the noble blood of our gentry, to whom alone the supreme government of this republick is entrusted, by permitting people of such low disreputable characters to intermarry in our families. We have therefore no occasion for Mr. Theobald's emendation.

P. 288.

P. 288. *As in these cases, where the aim reports,  
'Tis oft with difference.*

The common reading was,

————— *where they aim reports.*

To *aim reports*, is to report upon the most probable conjecture a person can form from all circumstances which are come to his knowledge. Mr. Warburton will understand (in virtue I suppose of a language peculiar to himself) the sense to be, that the Venetians ‘did all at hazard, as to what, and how, they ‘should report,’ and therefore alters the text as we have above given it from his edition; which conjecture of his is so far from improving the sense, that it gives us precisely the same as the common reading. But as he understood the elegancies of the English language better than Shakespear, he could not withstand the temptation of ‘mending (as he calls it) the expression,’ and then making him a compliment of it thus mended. See the Canons of Criticism, p. 108.

P. 292. *That will confess, Perfection so could err  
Against all rules of nature.*

This is undoubtedly an erroneous reading; for with what propriety is Desdemona distinguished by the title of *perfection*? Mr. Theobald hath, by a very ingenious conjecture, restored the true one,

*That will confess, affection so could err.*

P. 293. *And with it, all my travel's history.*

This is the reading of the old quarto edition, and indeed recommends itself by its great plainness and simplicity; notwithstanding which, I am persuaded that the common reading,

*And*



*And portance in my travel's history,*

is the genuine text of Shakespear. It appears in the first folio, said to be published from the true original copies; and it is by no means probable, that the transcriber or printer should alter, upon his own head, and without authority, so clear and common an expression, and substitute for it one so much farther removed from vulgar apprehension. *Portance* signifies deportment, or demeanour. See Theobald's Shakespear restored, p. 142.

P. 294. *It was my bent to speak ; such was the process.*

This it seems is the reading of the old quarto, which Mr. Warburton adopts, and informs us that ‘ the word, *bent*, signifies, use, custom.’ But he ought certainly to have produced some authority for it, as such an English noun may probably be as utterly unknown to the rest of his readers as it is to me, who do not recollect to have met with it any where but in a faulty passage or two of our poet, and particularly in Hamlet, p. 205. where Mr. Warburton agrees it to be a corruption, and admits the word, *bent*, in its stead. It is undoubtedly an error of the press here too, in the old edition quoted by Mr. Warburton; for all the subsequent editions concur in giving us,

*It was my hint to speak ; such was the process.*

That is, I had occasion to speak, for so the process of my history required. Mr. Warburton, not understanding this plain English, objects in very bad English; ‘ this implies it as done by a trap laid for her;’ an implication that certainly never entered into the imagination of any other person who understood English,

P. 296.

P. 296. *Let me speak like ourself.*

That is, according to Mr. Warburton, whose conjecture this is, ‘Let me mediate between you, as becomes a prince and common father of his people.’ If this had been the sentiment intended by Shakespear, he would certainly never have cloathed it in so obscure and general an expression. The common reading was,

*Let me speak like your self.*

That is, Let me add my own judgment in confirmation of what you yourself have just said. For, in effect, what Brabantio had just said,

*I here do give thee That with all my heart,  
Which, but thou hast already, with all my heart  
I would keep from thee;*

implying an acquiescence in what was done, merely because it was done, and could not be undone, is the very purport of the Duke’s speech. Yet Mr. Warburton tells us, that ‘the Prince’s opinion, here delivered, is quite contrary to Brabantio’s sentiment.’ Where were his eyes or understanding?

P. 298. *My downright violence to forms, my fortunes.*

So Mr. Warburton hath thought proper to correct the text. The common reading was,

*My downright violence, and storm of fortunes.*

That is, My entrance upon the fortunes I have chosen in that violent manner of proceeding as if I had taken them by storm. Mr. Warburton asks, ‘What violence was it that drove her to run away with the Moor?’ The answer is so obvious, ’tis wonderful he did not see it. The violence of her own passion, joined with the certainty that her father

ther would refuse his consent, and would not fail to employ the utmost violence to hinder her from gratifying it. See the Canons of Criticism, p. 105.

P. 298. *Nor to comply with heat, the young affects  
In my defunct and proper satisfaction.*

Mr. Warburton's explication of this passage is sufficiently refuted in the Canons of Criticism, p. 145. nor do I think it possible to make sense of it as it now stands. I should therefore be inclined to embrace Mr. Upton's conjecture in his Critic, Observ. p. 183—185.

*Nor to comply with heat, (the young affects  
In me defunct) and proper satisfaction;*

that is, the edge of youthful appetites being at my age taken off.

P. 299. *If virtue no belighted beauty lack.*

See the common reading, 'delighted beauty,' fully justified, and Mr. Warburton's correction exploded in the Canons of Criticism, p. 11. 193.

P. 301. *If the balance of our lives had not one scale  
of reason to poise another of sensuality.*

A *balance* signifies a pair of scales, not a single scale. Mr. Theobald's conjecture therefore, 'the beam of our lives,' is, to say the least, unnecessary.

*Ibid: Disseat thy favour with an usurped beard.*

See the common reading, 'Defeat thy favour,' fully justified in the Canons of Criticism, p. 12.

P. 303. *With such a snipe.*

See the Canons of Criticism, p. 208.

P. 303.

P. 303. ~~\_\_\_\_\_~~ *Hell and spite*  
*Must bring this monstrous birth to the world's*  
*light.*

The common reading was,

~~\_\_\_\_\_~~ *Hell and night.*

That is, Hellish practices working in impenetrable darkness. Instead of which Mr. Warburton would put us off with the above insipid conjecture.

P. 304. *The ship is here put in,*  
*A Veroneffa; Michael Cassio.*

The editors have not been pleased to inform us, what kind of ship is here denoted by the name of a *Veroneffa*. This indeed is no wonder, for the poet had not a ship in his thoughts. We should certainly read,

*The ship is here put in.*  
*A Veronese, Michael Cassio,*

~~\_\_\_\_\_~~  
*Is come on shore.*

The poet intended to inform us, that Othello's Lieutenant, Cassio, was of Verona, an inland city of the Venetian state. The word, *Veronese*, should be pronounced after the Italian manner, as a quadrisyllable.

P. 306. *And in terrestrial vesture of creation*  
*Does bear all excellency.*

I entirely agree with Mr. Warburton, that the common reading,

*And in th' essential vesture of creation,*

is indefensible; but I think his conjecture departs too far from it, both in the pronunciation and the  
1
form

form of the letters. I should rather suspect that the poet wrote,

*And in the sensual vesture of creation.*

The sense is, And within that vesture of the human senses with which she is clothed by the Creator, she is endued with every excellency.

P. 310. *Is he not a most profane and liberal counsellor?*

I am persuaded Mr. Theobald's conjecture, 'a most profane and liberal censurer,' gives us the true reading.

P. 315. *If this poor brack of Venice, whom I cherish.*

I very readily concur with Mr. Warburton in both his emendations, but he should have given us the verse entire, agreeably to the old quarto, and all the subsequent editions,

*If this poor brack of Venice, whom I do cherish.*

But I suppose his unskilfulness in the laws of our metre prevented him from doing it.

P. 323. *Unless self-charity be sometimes a vice.*

By *self-charity* is meant a regard for our own preservation.

Ibid. *In night, and on the court and guard of safety.*

I am inclined to think Mr. Theobald's conjecture,

*In night, and on the court of guard and safety,*

bids fairest for being the genuine reading.

P. 333. *His present reconciliation make.*

I can see no reason for altering the common reading,

*His present reconciliation take.*

That



That is, Admit him to an immediate reconciliation with you.

P. 334. *'Tis as I should intreat you wear your cloths:*

This last word is an ill judged alteration of Mr. Warburton's, instead of the common reading, which in all the editions was, *gloves*. See the Canons of Criticism, p. 105.

P. 335. *Excellent wretch!*

At the time Othello utters this exclamation upon Desdemona's leaving him, the poison of jealousy had already begun to work in him, infused by the artful hints and half sentences of Iago, and by the frank and pressing solicitations of Desdemona on behalf of Cassio. His assurance in her faith and virtue is already somewhat staggered; and he begins to consider it as a thing possible, that she may be unworthy of his love. To this state of mind this exclamation is admirably well adapted, expressing the utmost fondness, and at the same time a distrust growing upon him. The introducing an expression of admiration merely, and rapturous fondness, which Mr. Theobald substitutes in the place of the old reading, would be unnatural, and inconsistent with what had passed in the next precedent scene. Mr. Upton's imagination that Shakespear alludes to the name of Desdemona, which, in virtue of a Greek etymology, he interprets to signify, unfortunate, is probably without the least foundation. If this etymology had been known to our poet, he would not have spoiled it, by corrupting the name from Dysdemona or Disedemona, as the lady is called in the Italian novel whence the story of this play is taken, to Desdemona.

P. 336. *Or, those that be not, 'would they might seem knaves!*

This is Mr. Warburton's conjecture from the nonsense of the common reading,

—————'would they might seem none!

I am rather inclined to think Shakespear might write,

*Or those that be not, 'would they might be known!*

That is, I wish there were any certain way of distinguishing and detecting them.

P. 237. *Think I, perchance, am vicious in my guesses.*

Thus Mr. Warburton hath altered the common reading,

*Though I, perchance, am vicious in my guesses,*

from not rightly apprehending what Shakespear meant by the word, *vicious*; which doth not signify here, wrong, or, mistaken, as he seems to understand it, but, apt to put the worst construction upon every thing, as Iago himself explains it in the lines immediately following. The sense then of the whole passage will be this; I beseech you, though I for my own part am perhaps apt to see every thing in the worst light, which is a fault in my nature that carries its own punishment with it, yet let me intreat you that my imperfect conjectures, with the loose and uncertain observations on which they are founded, may not be the means of raising disquiet in the breast of a person whose wisdom is so much superior to mine. To disturb you therefore with my idle imaginations, would be neither for your quiet or happiness, nor for the credit of my own manhood, honesty, or wisdom. After this explanation of the common reading, it may possibly not appear so

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‘highly

‘ highly absurd’ as Mr. Warburton pronounces it to be. And as to his other objection, that ‘ the sentence ‘ is abrupt and broken,’ I apprehend this was purposely intended by the poet, as it represents so much the more naturally the artful perplexity of fraud and circumvention practising on the credulity of an open honest heart.

P. 338. *It is a green-ey'd monster, which doth mock  
The meat it feeds on.*

To *mock*, certainly never signifies, to *loath*, as Mr. Warburton interprets it in this place. Its common signification is, to disappoint, in which sense I think it is used here. The proper and immediate destination of food is to satisfy hunger; when this end is not attained by the use of it, the food may be metaphorically said to be mocked or disappointed. So the end proposed by that suspicious inquisitiveness, which is the natural food of jealousy, is certainty and satisfaction some way or other. But this end it very rarely attains, and those very doubts and suspicions are perpetually *wrecked*, and disappointed of that satisfaction they are in such eager pursuit of.

P. 339. *Where virtue is, these make more virtuous.*

This would be strange doctrine indeed, and contrary to the common sense of mankind, that beauty, high feeding, love of company, freedom of speech, singing playing, and dancing, have a tendency to make a virtuous woman still more virtuous. No, says Mr. Warburton, they do not indeed do this, but ‘ they make that virtue more illustrious, by ‘ its coming off victorious from all the temptations ‘ which such accomplishments throw in the way.’ Even such morality as this is a little extraordinary. That the coming off victorious may be some excuse for having indulged in such entertainments, may

possibly be admitted ; but that the running voluntarily into temptation adds a real lustre to virtue, when it happens to come off victorious, is a sentiment which I believe few casuists will approve. Besides, the expression doth by no means convey the idea said to be intended by it. To *make* a man *more virtuous*, certainly means something very different from giving an additional lustre to his virtue, by placing him in certain circumstances in which it will be more noticed by the world. Let us therefore consider what objection Mr. Warburton hath to the common reading,

*Where virtue is, these are most virtuous.*

The objection is this ; ‘ How can a virtuous conduct make the indifferent actions of such a character virtuous, or most virtuous ? ’ Shakespear, rightly understood, is far from saying that it doth either. But Mr. Warburton did not comprehend the full import of the adverb, *most* ; which is not only used to denote the superlative degree, but very frequently also to signify, that there is not the least tincture or mixture of the opposite quality. The sense therefore will be ; Where real virtue hath possession of the mind, these amusements will be regulated by that ruling principle, and kept free from the least tincture of vice or folly.

P. 345. *Which thou ow’dst yesterday.*

That is, ownedst, or hadst. See the Canons of Criticism, p. 76.

*Ibid.* *The spirit-stirring drum, th’ ear-piercing fife.*

The epithet, *shrill*, is given to the trumpet in the line immediately preceding, to which Mr. Warburton thinks the epithet, *ear-piercing*, is ‘ too much alike for the richness and variety of Shakespear’s ideas.’

‘ ideas.’ Besides, he thinks ‘ the fife ought to have been characterized by its effect on the hearers, as well as the drum, which is said to be *spirit-stirring*.’ For these reasons he would persuade us to read,

————— *th’ fear-’sperling fife.*

To the first reason I shall make no reply, because its whole force is derived from a principle I can by no means admit, that the critick hath a right to attribute to his author whatever reading happens to tally best with his own notion of richness and variety of ideas. To the other reason I would only say, that I do not rightly comprehend how the epithet, *ear-piercing*, can be said not to express the effect of the fife on the hearers. But upon the whole it will be sufficient to say, that Shakespear certainly wrote his tragedies with a view to their being acted, and, if acted, consequently to their being pronounced. Now I will defy any English organs of speech to pronounce Mr. Warburton’s emendation. See the Canons of Criticism, p. 208. and the Introduction to them, p. 28.

P. 349. *Yield up, ob Love, thy crown and parted throne  
To tyrannous Hate!*

That is, according to Mr. Warburton, whose conjecture this is, ‘ thy throne, which was parted between me and Desdemona.’ This expression, if we will believe him, ‘ presents us with a fine image;’ Love himself, struck with so perfect an union, ‘ had divided his throne between them.’ This fine image, however, to my cold apprehension presents nothing but palpable nonsense. Love had, it seems, quitted his throne, to make room for Othello and Desdemona, between whom he had divided it. When they were in possession of it, what were they to do there? Where was Love to bestow himself in the



mean time? and who was to perform the functions of his character? But, it seems, he had not, notwithstanding this, as yet given up the possession, for he is now ordered to yield it up to tyrannous Hate: So that Love was now to be quite discarded for the future, and to exercise no farther dominion over the universe. Doth not all this absurdity evidently shew, that the only throne of Love here spoken of, is that which he had erected for himself in Othello's heart? And this is the very throne which is so clearly pointed out in the common reading:

*Yield up, ob Love, thy crown and hearted throne  
To tyrannous Hate!*

That is, the throne thou hadst established for thyself in my heart.

P. 350. ————— *Let him command,  
And to obey, shall be in me. Remord  
What bloody business ever.*

The common reading,

*And to obey, shall be in me remorse,*

hath exercised the talents of every critick that hath considered it, and each of them hath attempted to restore sense to it by a different emendation. As to this of Mr. Warburton, the nonsense is too evident to give us much trouble in discarding it. So poor and flat an expression as this, *And to obey shall be in me*, for, *You shall find me ready to obey you*, could certainly never come from Shakespear. *Remord*, is not only not English, but it is directly contrary to the idiom of that language; for *remorse*, doth not signify the being shocked at the proposal of a crime, but the stings of conscience consequent upon the commission of it. The quotations from Skelton are quite beside every other purpose, but that of proving

ing that there was such a word in our ancient language, which signified to satyrize, or animadvert upon with severity. I think Mr. Pope's emendation,

*Not to obey, shall be in me remorse,*

bids fairest for being the true reading. The sense is, Not to obey you, in executing so just a vengeance, would be a failure my conscience would everlastingly reproach me with. Mr. Theobald, who treats this conjecture of Mr. Pope's with some contempt, hath not in my opinion been more lucky (as he calls it) in his own,

*Nor, to obey, shall be in me remorse :*

That is, I shall have no remorse to obey your commands, how bloody soever the business be. The same flatness and poorness of expression, which disgraces Mr. Warburton's emendation, is equally chargeable on this. But upon this occasion it is pleasant to observe, that this very sentiment, which, as it comes from Mr. Theobald, is charged by Mr. Warburton with destroying the 'unity of Iago's character, by making him very unnecessarily own himself to be a ruffian without remorse,' is the very same sentiment which he himself attributes to Iago, when he explains his own emendation. 'However the business he sets me upon may shock my honour and humanity, yet I promise to go through with it, and obey without reserve.' To this he, no doubt very consistently, subjoins, 'Here Iago speaks in character.' Mr. Upton, in his Critic. Observ. p. 200, conjectures that we ought to read,

*And to obey shall be' in me no remorse.*

This emendation gives the same sense as that of Mr. Theobald, but much better expressed, and, it must be confessed, carries with it some degree of probability.

bility. See also the Canons of Criticism, p. 158, 159.

P. 353. *For here's a strong and sweating devil here.*

So Mr. Warburton authoritatively bids us read. With at least as good reason, and much better authority, to wit, that of all the editions, I would advise the reader to restore the former reading,

*For here's a young and sweating devil here.*

P. 360. *I must be circumstanc'd.*

That is, I must be content with your services within such circumstances as your conveniency prescribes.

P. 361. *She is propertied of her honour too.*

This is no verse, but it seems it is something much better, it is logical; and for this reason Mr. Warburton hath substituted it in the place of the common reading,

*She is protectress of her honour too.*

But all our critick's cobweb sophistry is at once swept away by this single observation, That Othello is not here refuting Iago, nor chopping logick with him, but proceeds in his inquiries from the less to the greater, from an insignificant point to one much more interesting, his wife's honour. Thus the sense is, Granting she may dispose of her handkerchief as she pleases, since it is her own property, hath she the same right to dispose of her honour too, which is not her property, but a sacred trust committed to her care and protection?

P. 362. *Convinc'd or suppl'd them.*

See Theobald's Shakespear restored, p. 192, 193.

P. 362.

P. 362. *Nature would not invest herself in such shadowing without some induction.*

In my opinion the common reading, *without some instruction*, gives us a sense more apposite and better expressed. Othello feels all his faculties failing him on the sudden, and a cloudy or misty darkness creeping on very fast upon him : This circumstance suggests to him the thought, that his very nature, which sympathizes with him in his present agony, must have received some secret mysterious instruction, intimation, or instinctive knowledge of the reality of that calamity which so deeply oppresses him, otherwise she would never have spontaneously invested herself in that horrid darkness which he now felt overwhelming him. I will not dispute that ‘ vast ‘ sublimity of thought’ which Mr. Warburton discovers in his comparison, of Othello falling into a trance, to the sun in eclipse by the induction of the moon between it and the earth ; but of this I think I may be pretty certain, that if Shakespear had intended any such comparison, he would have taken care to express it, at least so intelligibly, as to have been visible to some one of his readers besides Mr. Warburton. The only two words which give us the least glimpse of it are, *shadowing*, and *induction*, and unfortunately the latter of them is his own interpolation.

P. 371. *The shot of accident, nor dart of chance.* :

Mr. Theobald considers *accident*, and *chance*, as words purely synonymous, and therefore for the latter hath substituted, *change*. But I apprehend there is no occasion for this alteration. *Accident* is commonly used to denote personal calamities, *chance*, to distinguish those in which we are involved in consequence of more general revolutions of fortune.

Besides,

Besides, as *change* is generally brought about by slow degrees, a dart whose strokes are sudden, seems very improperly appropriated to it as its peculiar weapon.

P. 375. ———— *Turn thy complexion thence,  
Patience, thou young, and rose-lip'd cherubin;  
I here look grim as hell.*

The first line is altered into nonsense by Mr. Warburton. To *turn*, in this place signifies, to change, not to alter the position of the body. Though we are said with propriety in common language to *turn our bodies*, yet this I believe is the first time any person was ever said to *turn his complexion*, from one place to another. The common reading is unexceptionable,

————— *Turn thy complexion there,  
Patience, thou young, and rose-lip'd cherubin;  
I, here look grim as hell.*

The sense is, 'Change thy complexion, Patience, in so insupportable a situation as this; ay, here look as grim as hell.' The observation that the word, *I*, stands here for the affirmative adverb, *ay*, as it very frequently doth in the ancient editions of our poet, is borrowed from Mr. Theobald, to whom I very readily ascribe the honour of it.

Ibid. *O, thou bale weed, why art so lovely fair?*

See the Canons of Criticism, p. 70, 71. where it is rightly remarked, that there is no such adjective as, *bale*, in our language. The old reading was, *blache weed*, which I understand as little as Mr. Warburton. Possibly the poet wrote,

*O, thou bale weed, why art so lovely fair?*

P. 385.



P. 385. *I've rubb'd this young gnat almost to the sense.*

This is the common reading; that of the old quarto is, *quat*. Mr. Upton, in his *Critic. Observ.* p. 190—192. conjectures we should read, *quail*. Mr. Theobald's conjecture is, *knot*, a small bird common in Lancashire. Others read, *quab*. I cannot say I am satisfied with either of these different readings; but as I know of none better to substitute in their place, I must recommend the restitution of this passage to some future critick of greater ability and better informed. In the mean time I think the common reading deserves by far the preference.

P. 403. ————— of one, whose hand,  
*Like the base Judian threw a pearl away*  
*Richer than all his tribe.*

The word, *Judian*, is the reading of the old quarto, which at first sight appears so evidently to be an error of the press, that the subsequent editors were all struck with the force of that evidence, and, before Mr. Theobald's edition, all unanimously concurred in restoring the true reading, 'the base *Indian*.' Mr. Theobald's objections to it are three. First, that no Indian is so ignorant as not to know the estimation of a pearl. But this is an allegation contradicted by the whole current of historical testimony. To be satisfied of this, the reader need only consult any one of those writers who hath given an account of the American nations at the first discovery of that continent, before the original simplicity of their manners had been corrupted by the conquests or commerce of the Europeans. Nay, even at this day, no one, I believe, who hath had any communication with, or perused any authentick relations of the various tribes of Indians who inhabit the continent of North America, will have the least

least doubt, but they would joyfully exchange the most valuable pearl that might accidentally fall into their hands for a bottle of rum, or a flask of gunpowder. The second objection is, That, if the poet had intended to reflect on the ignorance of the Indian only, he would have called him *rude*, and not *base*. But he must be a novice indeed in the English language who doth not know, that the word, *base*, is used to signify, not only, villanous, and treacherous, but mean, vulgar, uninstructed in the arts of polished life. Nay this last is the original and primary signification of the word. The third and last objection is, that Mr. Theobald and his friend Mr. Warburton had long ago observed that the phrase here is not literal, but metaphorical, and that the pearl means a fine woman. Now to the authority of these two great criticks I would oppose that of Mr. Pope, and Mr. Rowe, who concur with me in thinking that the pearl doth not mean a fine woman in virtue of a metaphor, but is only likened to one, to wit, to Desdemona, in virtue of a comparison or similitude. On the other hand, there are three unanswerable objections to the emendation. The first, which is the principal, and indeed a fatal one, is, That there is no such word in the English language, or ever used by any one English writer, as, *Judian*, but that the proper word is, *Judean*, which the verse will by no means admit. The second, That it contradicts the probable truth of the manners, as it is in the highest degree improbable, that Othello, born and bred a Negro or Moor, who had spent his whole life in the *tented field*, who acknowledges himself to be rude in speech,

*And little bless'd with the set phrase of peace;*

that such a man, I say, should ever have even heard of the story of Herod and Mariamne. The third,  
That

That there is not the least resemblance between the history of Herod, and that of Othello, but in this single circumstance, that they both put their wives to death, the latter with his own hand, and the former according to the forms of publick justice. See Mr. Upton's Critic. Observ. p. 255—257. where this gentleman too, misled by Mr. Theobald's reasons to reject the common reading, proposes a conjecture of his own ;

*Like th' base Ægyptian, threw a pearl away ;*

alluding to the story in Heliodorus, of the Ægyptian robber Thyamis attempting to murder Chariclea. But this conjecture is so extreamly liable to exception, and carries with it so very little probability, that it is not worth the while to detain the reader with a particular examination of it.

F I N I S.











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